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ART DIGEST

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THE NEWS-MAGAZINE OF ART

*A Compendium
of the Art News
and Opinion of
the World*



"MY SON, SANDY"

By Alexander Brook

*Bought by the Metropolitan Museum.
See Article on Page 7.*

1st SEPTEMBER 1933

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Vol. VII 1st Sept., 1933 No. 20

The Test of Science

The importance of the series of articles on the application of science to art research by Mr. H. D. Ellsworth, beginning in this issue of THE ART DIGEST, can hardly be overestimated. They will make the whole art world conscious of the part that science can play in determining the authenticity of works of art now in the hands of museums, collectors and dealers. They will let everybody know what only a few persons heretofore have known: that the use of infra-red rays, ultra violet rays and the X-ray in the production of photographs, and the employment of petrological, polarizing microscopes, electro-chemistry and chemical analysis equipment, in the examination of paintings, sculptures and antiques will lay bare nearly all their secrets. Apparently the only thing that can be concealed from the eye of science is the identity of the individual who created the work of art, and the stylist-expert, in the case of pictures, when he comes finally to solve the question of attribution, will be greatly aided because the eye of science will enable him to see beneath the surface of the paint and find the characteristics and mannerisms that will enable him to name the artist almost as certainly as the Bertillon expert can name the owner of a thumb.

The art world and the honest dealer will have much to gain by the full application of science to art research. Especially will the reputable dealer gain, for he will no longer have to risk the hazard of a mistake as between the true and the false, the genuine and the spurious.

The author of these articles is the director of a scientific art research laboratory. Personal investigation of this laboratory by the

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for the Macbeth Gallery is devoted to a survey of current work in the Summer Colonies, and the perfection of plans for the Exhibition Season.

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editor of THE ART DIGEST caused him to invite Mr. Ellsworth to write of his methods. Some of our American museums, awake to the value of scientific testing, now possess a few pieces of equipment, but the laboratory directed by Mr. Ellsworth is probably the first one of its kind in the country adequately outfitted for extensive research work. However, important as precision apparatus may be, the knowledge and methods of application are of even more consequence.

Strange things happen when works of art are subjected to scientific investigation. Paintings whose authenticity has been doubted, prove to be authentic. Others regarded as genuine turn out to be spurious. The same thing has been true of early Chinese bronzes and ancient glass. Instead of being destructive, these scientific methods of examination will prove a powerful means of restoring art values by the removal of any existing doubt. Some art material will undoubtedly fall by the wayside, but that which withstands the tests will rise higher in the collector's esteem and be more eagerly sought after. There will be less dissension, more confidence and therefore more interest in the field of private and public collecting.

A Pity

The situation as regards the formulation of a code for the art dealers of the nation remains as unsatisfactory as when the last issue of THE ART DIGEST went to press.

A code, it is true, has been formed for "The Industry of Interior Decoration and Related Industries." It was drafted by the American Institute of Interior Decorators, the largest national organization in this

field, and has the sponsorship of the Decorators Club of New York and the Society of Interior Decorators.

The Antique and Decorators Arts League, an organization of antique dealers and dealers in paintings, has agreed to be bound by the provisions of this decorators' code. But there is precious little in the decorators' code that has any bearing on the problems of antique dealers who are not at the same time decorators or the problems of the American Art Dealers Association. The decorators' code, besides regulating hours of labor, etc., has provisions in its "Rules of Ethics" regulating abuses connected with free designing, advisory services, sub-contracting, discounts, and style and design piracy—all of them peculiarly applying to the decorating industry. But there is not a word concerning the sale of spurious art, the traducing of one dealer by another, and the other iniquitous practices which have done so much to injure the legitimate art trade.

What a boon to reputable art dealers would be the enforcement of this provision taken from the code of one of the coal groups: "The making of, causing or permitting to be

made, any false or deceptive statements, either written or oral, of or concerning the business policy of a competitor, his product, selling price, or financial, business or personal standing, is a violation of this code."

President Roosevelt does not expect that industries will confine their codes to hours of labor, etc. NRA seeks to obtain greater economic stability by means of fair trade practices. The President in an address on Aug. 26 was explicit: "The people, through government, are extending as part of American life . . . their insistence that individuals and associations of individuals shall cease doing many things that have been hurting their neighbors in bygone days . . . No individual man, woman or child, has a right to do things which hurt his neighbors."

The American Art Dealers Association has adopted for its own limited membership an admirable code of ethics, calculated to protect not only themselves but the museums and collectors of America. Why can it not take this opportunity to impose this admirable code, with the sanction of government, on the whole art trade?

It is not yet too late. What a pity it will be, and what a drawback for art, if the dealers fail to formulate a NRA code with "teeth" in it?

EVELYN MARIE STUART SAYS:

A connoisseur is a person who can tell whether a man's reputation rests upon painting or publicity. Through long observation one may acquire the ability to judge art merely through studying the publicity, and even to glimpse the interests that are building up fabulous cash values where no intrinsic artistic worth resides.

Another Milestone

With this number, THE ART DIGEST completes its seventh volume. The next number will be Vol. VIII, No. 1.

THE ART DIGEST is no longer a new magazine, or an experiment. Its existence has been justified and its place established.

The ART DIGEST

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A COMPENDIUM OF THE ART NEWS AND
OPINION OF THE WORLD

European Editor
SUZANNE CIOLKOWSKI
26 rue Jacob, Paris

Volume VII

New York, N. Y., 1st September, 1933

No. 20

1913—1933



"Mademoiselle Pogany," by Constantin Brancusi.

The twin sensations of the now famous Armory Show, if any two works could be singled out from that sensational exhibition, were Marcel Duchamp's "Nude Descending the Stairs" and Constantin Brancusi's "Mademoiselle Pogany." Laughed at as freaks in 1913, the two have, with the changing of art fashions, arrived at successful destinations. The "Nude" passed into the collection of Mr. and Mrs. W. C. Arensberg of California and at present is one of the most talked about exhibits at Chicago's Century of Progress Art Exhibition. Now comes the news that the marble bust of "Mademoiselle Pogany" has found its way into the permanent collections of the Pennsylvania Museum of Art as an anonymous gift.

Another important recent acquisition of the museum is the famous Duplessis miniature of Benjamin Franklin, given by Mrs. Edward S. Harkness. Others are: "Inland Maine" by Carroll S. Tyson, purchased with funds given anonymously; head and bust of a Bodhisattva, Chinese, Wei dynasty, late fifth century, gift of Mrs. Frank Thorne Patterson; "Head of an American Indian" by Serge Yourievitch, gift of Mrs. Marjorie Lea Hudson; a Florentine Empire settee and chairs given by Henry Livingston Lee in memory of John Laurence Lee; and a carved walnut chest, French, school of Auvergne, XVIth century, from the Foulc Collection, a gift of Samuel W. Morris.

The Duplessis miniature, nearly full-face with the traditional fur collared coat, has made the likeness of Franklin familiar to Americans. According to Franklin's daughter, Sarah, the miniature was executed about 1782 by order of Louis XVIth and was presented

[Continued on page 12]

Mestrovic and Goya Feature Prague Season



Part of Sculpture Exhibition by Ivan Mestrovic in Royal Gardens at Prague. "Woman Without Arms" (Foreground); "Girl With Violin" (Left); "Moses" (Right Background).

The exhibition of works by Ivan Mestrovic, Yugoslav sculptor, in Prague this Summer was undoubtedly one of the biggest successes of recent years in that city, writes the internationally known artist, J. C. Vondrous, to whom THE ART DIGEST is indebted for an account of recent Czechoslovakian art activities. The showing, including 71 pieces of sculpture (dating from 1910 to 1932) and 26 drawings, consisted of works shown in Paris at the Jeu de Paume for more than two months previous to their shipment to Prague, augmented by pieces from Yugoslavia and others from Czechoslovakian collectors.

In Mestrovic's own words, the setting for the showing was the most beautiful ever accorded his art. The larger pieces were placed in the Royal Gardens of the former Prague Castle, while the drawings and smaller sculptures were lodged in that splendid Renaissance building attached to the former royal seat, the Belvedere. The accompanying reproduction affords a view of the outdoor exhibition in the Royal Gardens, with the ancient S. Vitus Cathedral serving as a background. Three sculptures are included in the picture: "Woman Without Arms," in the foreground; "Girl With Violin," at the left; and "Moses," in the right background.

Earlier in the season, the largest and most complete exhibition of Goya's graphic art ever held in the nations of the Little Entente took place in Prague. There were included all the great Spaniard's famous sets, splendid examples of the first editions, unique states of some of the subjects, a number of separate plates, including his very early work, etched plates reproducing works of Velasquez, lithographs and several drawings. The collection was formed, in a friendly gesture, from the

usually inaccessible material from the governmental and private collections of Spain. "The extraordinary interest shown," writes Mr. Vondrous, "proves that the strength, the vitality, and the spontaneous and suggestive expression of Goya's prints more than ever, find a very appreciative public."

The critic known as V. V. summed up: "Contrasting with the perfumed idyls and the sweet, refined emulation of the Greeks and the Romans, then in vogue, Goya set up the heated, boiling life of the civil war, the morally depraved society and the spiritual crisis of the commencement of the anti-religious era. In the series 'Los Desastres de la Guerra,' picturing the atrocities of the guerilla warfare against the Napoleonic army of occupation, one actually senses the atmosphere of gunpowder, murder and violence. In perfection of expression obtained by the simplest abbreviations of chiaroscuro and modelling, in the vivid, spontaneous grasp of a segment of the vast scene of coherent action, which we feel continues beyond the dimensions of the picture, Goya preceded his time by many decades. Not even fifty years later did the Impressionists, who had hailed him as their precursor, succeed in obtaining as much from a moment and its elusive swiftness."

An interesting exhibition of the graphic art of Preissig, widely known in America, was arranged by "the Graphic Arts Society Hollar" of Prague, showing all phases of his art development from his earliest illustrations for children's books and color etchings, to the striking poster art which he turned out during the World War for the United States Army. Also among the posters were twenty for the Czechoslovakian Army, done at the Wentworth Institute, Boston.

Depressed Artists

The artist and the depression—what is his condition and what are his hopes for the future—is the subject of a most enlightening article by Suzanne La Follette, art critic and writer, in the current (Sept. 1) issue of *The Nation*. While drawing a vivid picture of the artist's position in a depression-ridden country, she gave some of her attention to debunking the time-honored and sickly sentimental belief that genius blooms only in an attic with hunger as an ever-present companion.

"I remember," writes Miss La Follette, "once hearing a young woman at a dinner party saying in an insufferably affected voice to an astonished artist, 'I suppose you live in a romantic little attic.' I supposed he didn't, knowing that the craze for bohemianism had made romantic attics too expensive for impecunious devotees of the arts. But in a way the lady's picture was authentic—authentically bourgeois: a picture of genius pining in garrets, living on short rations, and distilling from neglect and disappointment beauty which will delight the hearts of collectors, after death and the dealers have established its market value.

"It is as false, of course, as a picture from the brush of any Ananias, because the values and the emphases are wrong. Its prevenience is clear enough. The assumption is that since such artists as Rembrandt, Manet, Cézanne, Seurat, were unappreciated and great, they must have been great because they were unappreciated; *ergo* all artists need to be unappreciated in order to be great—an assumption which becomes meaningless when one sets beside the roster of neglected geniuses that of the geniuses who were not neglected; names such as Giotto, Leonardo, Michelangelo, Rubens, Delacroix. An artist is made great neither by public indifference nor public acclaim, but by the genius that is in him and an environment in which sufficient culture is current to permit that genius its full development. If the environment also affords discriminating appreciation, he is likely to develop more swiftly and happily, for the artist, like anyone else, is inspired and stimulated by judicious praise. If it yields also a demand for his work, he is likely to be more productive—although too great a demand may tempt him to sacrifice quality to quantity, a danger recognized by a distinguished French painter recently when he said that the more popular among his colleagues might be expected to do better work now that dealers were no longer standing at their elbows ready to snatch their canvases from the easel . . .

"Though being poor does not make the painter or sculptor an artist, therefore, being an artist may be pretty generally counted upon to keep him poor, especially if he is possessed by new ideas and given to experiment. And so we come back to the picture of struggle and neglect, somewhat modified in the interest of accuracy.

"There is more in the distorted original than mere conscience-sopping. There is a sort of left-handed acknowledgement of the artist's importance to society. And his importance to this country, I venture to believe, lies no less in his work than in his way of life, which is governed by a standard diametrically opposed to the standard of material success by which the vast majority of his compatriots measure their neighbors and themselves. In a society enslaved to wealth, he lives most like a free man. For the values which are important to him are not material but spiritual: his interest is in creation, not in acquisition. Therefore he accepts poverty, not because he feels differently

about it from the colored man who complained that it was 'so inconvenient,' but because he prefers to use his time and energy in developing his talent rather than in pursuing the popular ideal of speculative getting and conspicuous waste . . .

"Such a choice has its collateral rewards even in a society such as ours. The person whose primary concern is with things of the mind can stand adversity much better than the person who is chiefly interested in material things; not only because he is used to it, but because it has to hit him frightfully hard in order to affect his real life.

"The depression of the past four years has hit a great many artists frightfully hard, although it had to get pretty bad before they noticed it at all. It was only natural that it should. In capitalist society art is a luxury, and a luxury which potential patrons of the arts will forego before they will give up their yachts, their automobiles, and their peregrinations from one rendezvous of pleasure-seekers to another. The people who in normal times would buy works of art are feeling poor these days, whether they actually are or not; they will not buy unless they can do so at prices ruinous to the artist. And so the dealers display their wares to an apathetic public and wonder how to pay their rents, while the artists whose works they used to sell are so far behind in their rents that they no longer even wonder. I speak of artists; I don't know how badly the market for society-dressmaker portraits has fallen off—although for the benefit of those who take this phase of the situation to heart I may quote in passing an itinerant foreign "spot-knocker" of that school who told me last fall that his annual pilgrimage was proving disastrous. Nor do I know or greatly care how many milk-and-water mural decorators are out of jobs since the commissions at Rockefeller Center gave out. I fancy, however, that the large public-building programs undertaken to relieve unemployment may save them from disaster, for it is in public buildings that they have always been encouraged to do their expansive worst."

The attempts at relief—from friends, the Gibson Committee, open-air art fairs, the barter plan and the projects in the art colonies, Miss La Follette says, "share the salient characteristics of all efforts to alleviate suffering caused by the depression: they are unsystematic and wholly incommensurate with the need. The impoverished artist, like the impoverished bond-salesman or the down-and-out worker, gets along as best he can from day to day, and never knows when the morrow will find him wholly destitute. It is quite as futile to advise him to try some other line of work as it is to say the same thing to the worker or the salesman. Other lines offer no better chance of a living than his own. American artists know this only too well. They are accustomed to earning their living wholly or in part by avocations; and in those avocations they now find themselves obliged to compete with formerly high-priced experts who are willing to work for anything they can get.

"The unemployed artist, however, has a great advantage over the unemployed of industry and commerce. He doesn't have to find an employer in order to be enabled to work. So long as he can get the materials he can keep himself occupied; and that wonders can be achieved with very little in the way of equipment we have the mute testimony of those superb things which van Gogh produced in pen and ink when he was too poor to buy colors. The east wind of depression is tempered to the artist not only because his chosen way of life has inured him to it but because he can forget it at least part of the time in

Avanti, Mussolini!

The fifth triennial exhibition of decorative arts and architecture is being held in Milan this Summer. It is said to present extraordinary contrast to "the dull and traditional" 1930 triennial.

In a special article for the *New York Times*, Margaret Scolari says that since the advent of Fascism there have been arbitrary revivals in Italian architecture of the "Imperial" style, the Palladian and the Baroque, of which only the most superficial aspects were used by contemporaries "with maddening misinterpretations of the very essence of the originals." About three years ago, however, the first signs of rebellion on the part of the younger architects began to appear. A few buildings were constructed on severer lines and with a conscious absence of ornament. This was the first appearance in Italy of the "international style," termed there "razionale." Through the courage of an enterprising young critic, who staged an architectural exhibition, and got Mussolini to inaugurate it, the young rational architects received both the latter's sanction and the acclaim of all the newspapers. The present exhibit is said to mark the triumph of the young rebels whose ranks have grown tremendously since Mussolini voiced his approval by making their declaration of principles a government document.

The decoration of the Salone delle Cerimonie in the Palazzo delle Arti, the only permanent building in the exhibition, was allotted to five painters who were very well known, each working independently. Miss Scolari says that of the five, Giorgio De Chirico "proves himself to be far ahead of his countrymen in craftsmanship and in aesthetic achievement." His mural, "Italian Culture," she says is the only one that gives promise of enduring. She calls it delightfully brilliant and gay. On a vast yellow piazza, adorned with Roman statues and dominated by the "indispensable" fiery stallion, many figures are placed, "each so psychologically isolated from the other that the atmosphere of enigmatic solitude dear to this artist prevails unimpaired."

\$227,000 Left by Artist

Harry Sutton Palmer, R. I., who died last May, painted the English countryside. Colored prints of his pictures, and his drawings, were immensely popular. When his will was probated the other day, it was found he left a fortune of £51,447 (about \$227,000).

the joy of productive labor. He can keep his powers keen through exercise, and need never know—as must the architect or the engineer, for example—how bitter a thing it is 'to rust unburnished, not to shine in use.'

"It is hardly surprising that the depression has given impetus to a nationalist movement in art analogous to that in industry and commerce. When the controversy over Diego Rivera's superb and ill-fated fresco at Rockefeller Center was at its height, this movement rushed to share in the publicity under the name of 'The Advance American Art Commission'—whatever that means.

"The depression, chronic and acute, which weighs upon our artists is not to be lifted in such ways. An improvement in economic conditions will end the acute phase; the chronic phase will be relieved only by a solution of the general labor problem. Pending that solution, which seems about as far away as ever, becoming an artist will continue to be pretty much like taking a vow of poverty—with the sporting chance that good work or good luck, or both, will bring release."

"Tense—Sad"

Abstract painting made its appearance at the Oakland Art Gallery, California, where the director, William H. Clapp, brought together canvases by prominent Eastern and foreign abstractionists with those turned out by a chosen few Western artists. The fruitless efforts of the public to understand much of the material caused H. L. Dungan, critic of the *Oakland Tribune*, to give this bit of advice:

"One of the saddest things in life is to see a gallery crowded with persons trying to understand abstract art. They are so tense. It's a tough chore. The answer to their tenseness seems to be: If you get a reaction out of abstract art, pleasant preferably, or otherwise, then you understand it, perhaps. If it means nothing to you, then you don't.

"Let us all agree that it is a good idea to view abstract art. Why not? It is as old as the hills. Its latest manifestations floated out a few years before the World War and have been washing up on our shores ever since, but with each tide it is growing less.

"Pure abstraction may have great interest in color and design, but it is, as a whole, an unhappy art when confined to canvas and picture frames. Much of it that is good in spots that are purely abstract turns sour when these designs approach something definite, as for instance, a misshapen jug or a busted down lamp."

In his inimitable individual style Mr. Dungan reviewed certain of the more prominent exhibits. Some of his comments are quoted:

"Raymond Jonson, Western artist—'Variations on a Rhythm 1.' Better colors than in most abstract art, and better design. The colors may be too well placed for most abstractionists and too well handled technically, but 'Variations' appears to be one of the best things in the show. It seems to have taken its inspiration from bolts and nuts (no innuendo intended), from the crater-marked moon and from waves. Anyway, you should get something of an emotion out of this, if for the color alone.

"Henry Billings, Eastern artist—'Abstraction' which has a frame in the shape of a triangle. The idea came from such forms as spirit levels, calipers, and so on. The whole resembles a grand piano being dynamited.

"Charles Howard, Eastern artist—'Bouquet,' which is a wrecked airplane with an anchor chain, a stocking with toe up, a coagulated blood red sky and other things. This stands, with several others in the exhibition, as representing what can be done very badly in abstract art.

"Lucian Labaudt, Western artist—'The Raven—Homage to Edgar Allen Poe,' which seems to have nothing to do with Poe or the raven, but is a very well arranged example of cubism only this happens to be in circles, hollow globes and curves instead of cubes.

"George Braque, European artist, one of the prominent men of the Cubist group and a follower of Picasso—'La Nappe Rose,' which is indeed a pink table cloth on a table with certain shapes thereon. Artists generally agree that this is one of the best paintings in the show, in color, design and in its ability to stir emotions.

"William S. Schwartz, Middle Western artist—'Calla Lilies,' which combines, in lovely rich colors, some realistic callas and a 'modern' background, but I like the background better than the usual mussy cloth which most painters put with flowers.

"Andree Rexroth, Western artist—'Abstraction,' which is the typical jumble of the average abstraction—odd shapes starting from nowhere and ending in the same place.

"Pablo Picasso, European artist—'Interior of the Artist,' which, I suspect, started out as 'Interior of the Artist's Home,' but the 'Home' was lost in transit. This may be a wrong guess, but Picasso's large canvas resembles a home interior more than anything else, although it might be anything. There are two pictures on a wall, a table and some triangles, all on so large a canvas that each object must be viewed as a separate gadget unrelated to any other. The abstraction is lacking in good design, color and interest.

"Diego Rivera, Mexican artist—'Eiffel Tower,' which stands in the background. You see it down a street lined with crooked buildings such as were shown in the stage sets for 'The Cabinet of Dr. Caligari.' The composition is academic, but dramatic.

"Max Weber, Eastern artist—'Rush Hour, New York,' which brings to mind 'Nude Descending Staircase.' A carefully thought-out arrangement of angles and curves, but giving no great impression of rush hour any place."

Brook and Soyer Enter the Metropolitan



"Girl in a White Blouse," by Raphael Soyer.

The Metropolitan Museum is steadily building up its collection of representative and carefully selected paintings by living American artists. Pursuing a policy designed to create a collection worthy of such honor and not just a conglomeration of good, bad and indifferent paintings, the museum has just acquired through the George A. Hearn Fund two more canvases—"My Son, Sandy" by Alexander Brook, from the Downtown Gallery, and "Girl in a White Blouse" by Raphael Soyer, from the Valentine Gallery. Both are illustrative of recent trends in American painting.

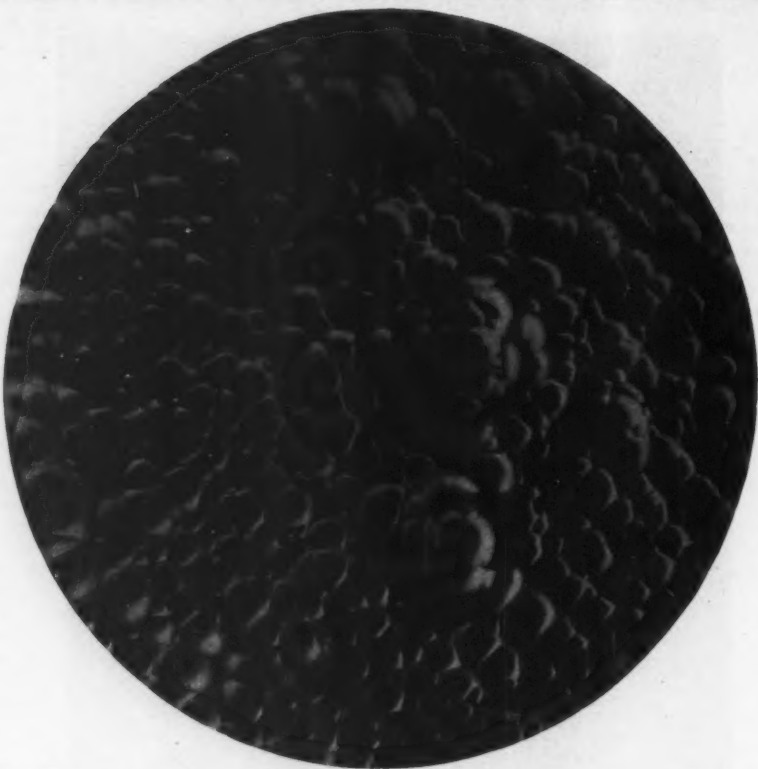
Soyer's portrait is a full-length study of a young woman of foreign type. The prevailing colors are white and black, two of the most difficult to handle effectively, against a warm green background. It was included in Soyer's first one-man show at the Valentine Gallery last March, when it was singled out for special praise by a number of the critics. Like so many of the Metropolitan's contemporary

American acquisitions, it is characteristic of the best product of Soyer's brush.

Brook's sympathetic likeness of his son is also typical of the artist's style—a style which Edward Alden Jewell explains in the foreword to the Whitney Museum's admirable volume on Brook: "Alexander Brook is not, as we commonly employ the terms, a realist, an abstractionist, a romanticist, an intellectualist, a purist. And yet in his work you will find realism, so far as appropriate fidelity to form is concerned: abstraction, to the extent of intelligent simplification; the intellectual approach, if a habit of clear reasoning is implied; purity in the articulation of color; while everything he does is suffused with the romantic and humorous spirit of the explorer who doesn't pretend to omniscience regarding what lies ahead. Of all these and other elements style is compounded."

"Sandy" is the son of two artists, for Mrs. Brook is Peggy Bacon.

"The Question of Science and Art" Is Presented by an Expert



Photomicrograph of the iridescent layer on a piece of 12 Century glass. The actual area photographed is but one fifty-thousandth the area of the illustration. In this case the iridescence is seen to be caused by microscopic bubble-like formations, in the same manner that raindrops cause a rainbow. It is utterly impossible to reproduce natural structures, such as this, by artificial means.

[This is the first of a series of seven articles on "The Question of Science and Art." Because the author, Mr. H. D. Ellsworth, is a recognized authority on the application of scientific methods to art investigation, and because of the tremendous importance of the subject to museums, to connoisseurs and collectors, and to art dealers, THE ART DIGEST considers itself fortunate in being able to present this series to its readers.]

By H. D. ELLSWORTH

Much has appeared in print, especially during the last year, concerning the application of scientific methods to art investigation. Misunderstanding has, however, resulted, particularly due to statements of some critics who do not understand the principles involved and apparently believe that an effort is being made to replace the eye of the connoisseur by science. As the accompanying illustration indicates, the scientific observations deal with facts which it is impossible for the unaided human eye to see. Thus it is possible to differentiate between surfaces which appear to be identical.

The basis of scientific examination is the fact that all materials physically or chemically change with the passage of time and changing environmental conditions. These natural processes cannot be greatly accelerated by artificial means and still preserve the structure which the slow progressive changes under natural conditions would bring about. In the case of ancient bronze vessels or sculptures, the early formation of cuprite and the ensuing pseudo-morphic forms of malachite and other crystals is a mineralogical process which time alone can accomplish.

The methods also yield much information of value to the stylist-expert, such as the clear

picture of the preliminary drawing and progressive work in a painting. This is often more characteristic of the artist than the finished product.

It is also possible to determine the geographical origin of limestone, marbles, and many other materials by a study under the microscope of their crystalline formation and inclusions. These facts are well known to mineralogists, and a general application awaits only a compilation of reference data.

In this series of articles we will describe the methods employed and illustrate the findings when applied to paintings, bronze, marbles, wood, sculpture, textiles, etc. It will be seen that the function of science in the service of art is to assist, not replace, the eye of the connoisseur. It will also be evident that it is not a destructive force but one which protects and enhances that which is good. The condemnation of spurious works is not the primary object of scientific work, but the acceptance of a clever forgery as genuine, or the rejection of a genuine piece because of some honest repair, can be effectively guarded against.

It must be remembered that the imitating of antiques is by no means confined to our era, for centuries ago rarities were sought after and imitators took advantage of such demands. To judge a forgery by the eye alone is extremely difficult if it has been cleverly executed, and is even more uncertain when it is a century or more old and has acquired signs of genuine aging. One has but to recollect the wide acceptance of the sculptures by Dossena as genuine old works to realize the uncertainty of depending upon unsupported stylistic judgment.

The apparatus and methods employed are not new; they are widely used throughout sci-

ence and industry. Works of art are studied in the same manner that similar materials are studied in industrial fields, and much proven data collected in that sphere are of direct assistance in the scientific study of art objects.

These methods may be applied with assurance that no harm to the object will result. The major portion of the work is done by optical methods which have no more effect on the structure of the object than ordinary photography.

In the determination of substances by optical methods, the *polarizing microscope* is indispensable. It is the most important instrument used in mineralogy and metallurgy and any work in these fields makes frequent reference to photomicrography, by which the observations made with the microscope are preserved as permanent records. Due to its importance, the polarizing microscope has been developed to a high degree of perfection.

The study of the microstructure of bronze and other alloys, stones, pigments, enamels, and in fact almost every object met with, yields most important data. The value of the microscope can hardly be overemphasized, especially since the findings may be photographically recorded and easily interpreted.

The value of *ultraviolet* lies in the fact that many substances which appear the same when examined under ordinary light, will either fluoresce or photograph differently under ultra violet radiation. It is thus possible to distinguish between old and recent sculptures in marble, stone or ivory, detect restoration and deliberate alteration in paintings, page miniatures, etc., read altered or illegible documents or painted inscriptions on stone and many other facts ordinarily concealed.*

Photography by *infra-red* may be applied to the same problems as photography by ultra violet. It does, however, reveal some things which the ultra violet does not. Due to the greater penetration of infra-red radiation, differences beneath the surface may be photographed. For example, it has been possible to obtain a clear picture of an original painting which had been completely overpainted.

The use of the *X-ray* in medicine is well known. It has also become one of the important means of research and control in industry. It is used to examine metal castings and welded joints for flaws, completed devices such as electric heaters and vacuum tubes for imperfections; it is being used for the analysis of coal; it is the fundamental method for the determination of the crystalline structure of materials. In these, and many other fields, where the structure of optically opaque materials is important, work would be seriously limited if it were not available.

It is of comparable importance in the investigation of the age and condition of works of art: those things which are hidden from the eye may be photographed and the evidence is indisputable.

Recent refinements of apparatus and technique have still further extended the applications and adaptability of the X-ray to the needs of art investigation.

Various other physical measurements such as determination of refractive index, density, hardness, etc., are important in making positive identifications.

These physical methods suffice to answer most questions but it is sometimes necessary or advisable to resort to *microchemistry* particularly when the problem is one of identi-

* A comprehensive treatment of this subject will be found in "Ultra-violet Rays and Works of Art" by James J. Rorimer, copyright by Metropolitan Museum of Art, November, 1931.

fication of organic substances. Here again, industrial and clinical needs have necessitated the development of apparatus and methods to a high degree of perfection. Such minute quantities of material are sufficient for analysis that its subtraction does not deface the object, for example, a fragment of metal too small to be seen with the naked eye may be identified.

Microchemistry is particularly valuable in research work since after a complete identification is made of a certain material, some one of the optical methods may be employed for routine examinations.

No one of these methods applies in all cases. The choice must be governed by the material to be investigated. Together they offer means of identification and determination of conditions of substances which permits a conclusion as to origin and state of preservation. While the results do not answer all questions, they do answer most of them and greatly reduce the possibility of error in those cases where a specific answer is not obtained. Further research work is sure to increase the scope of the work and fewer uncertainties will remain.

Following this preliminary article there will appear in the next issue, the applications of scientific methods to early bronzes; essentially the same procedure is followed whether the object is an ancient product of the Far East, Near East or early European. This will deal largely with the examination of the physical and chemical changes in surface structure commonly called patina. It will be shown that the petrographic microscope will positively differentiate between a genuine aged surface and its simulation by artificial means. It is beyond the skill of the imitator to duplicate the mineralogical structure of a thousand year old patina, although the two may appear identical to the eye, even when aided by a low power glass. This will be clearly shown in the next article.

"O, Wad Some Power!"

A natural curiosity makes people interested in what the other half thinks of them. Hence, the stories and opinions of travelers in the United States have always attracted a curious reading public in this country. Frank Monaghan, of the department of history at New York University, has compiled a bibliography of such commentaries and stories in "French Travelers in the United States, 1765-1932." It is calculated to make Americans quote Burns—

"O, wad some power, the giftie gie us,
To see oursel's as ithers see us!"

This bibliography has just been reprinted by the New York Public Library with additions and revisions from several numbers of last year's *Bulletin* in an edition of 450 copies (\$1.00). Philip Brooks in the *New York Times* calls this book "an admirable record, prepared with evident skill and thoroughness, of authors, titles, first editions, and subsequent translations, with appropriate occasional comment." The editor's own observations, he feels, are the best feature.

Finds Rembrandt Has Punch

When Gene Tunney, retired heavyweight champion, visited the Century of Progress Art Exhibition at the Art Institute of Chicago the other day, he appeared more interested in the Rembrandts than in Bellows' famous prize fight, "The Stag at Sharkey's." After standing some time before Rembrandt's "Aristotle With the Bust of Homer," he was heard to unburden himself with, "Ah, but that is a great painting."

Tardy Honors

Sarah Hallowell, who died in 1924, was one of the great but so far uncelebrated figures in American art. Her brilliant, now almost forgotten, service in the cause of art is brought to mind by Chicago's Century of Progress Art Exposition and the wide publicity given Whistler's "Mother," now on loan in this country by the Louvre through the co-operation of New York's Museum of Modern Art.

It was Sarah Hallowell who first brought the "Mother" to America. It was also Miss Hallowell who made it possible for the famous "Loan Collection of Foreign Masterpieces" at the first Chicago Fair in 1893.

From the 80's until well into the XXth century Sarah Hallowell acted as Paris agent for the Art Institute of Chicago, constituting a "jury of one" through which much of the best work produced by American artists in Paris found its way into the Art Institute's annual shows. Her's was a position of power and distinction. The popularity of Paris to Americans was then at its zenith. Those were the days when American artists and collectors felt that no artist was an artist unless he scraped the soil of his native land from his shoes. Sarah Hallowell also had the honor of introducing many of the European artists, today famous, posthumous or contemporary, to her countrymen. Many of them were numbered among her personal friends.

Miss Harriet Hallowell, a niece, living in France, has drawn THE ART DIGEST's attention to the many phases of her noted aunt's achievements. She writes: "Her career started in her early twenties, as secretary of the Fine Arts Department of the Chicago Inter-State Exposition, held annually until the World's Fair of 1893. These exhibitions had been conducted by a committee of the brilliant financiers of Chicago, such as Potter Palmer, James Dole and Henry Field, who quickly put her in entire charge and began sending her to Europe annually for the purpose of bringing back for this exhibition the finest works she could obtain. She had *carte blanche* and was, I think, the only emissary from the United States with such a mission, in those early days when women workers were practically unknown.

"It was on one of these early trips abroad, very likely 1881, that she saw Whistler's 'Mother' and was the first to bring it to America, for the Chicago Exposition. Philadelphia took it from Chicago. My aunt made every effort to keep the picture in America, but the Chicago Art Institute was small in those days and did not feel equal to the price [\$1,000]. Neither did the Metropolitan of New York.

"To her also should be attributed Saint-Gaudens' statue of Lincoln in Chicago, not that it would never otherwise have been conceived. The Municipal Council of Chicago wished to have a competition for a statue of Lincoln in Lincoln Park. She told the committee that Saint-Gaudens was the only one to do it. The committee replied that he could compete, but she answered that he was too great an artist for that. The competition was won by a young man named Donohue who shortly committed suicide. In a quandary, the committee again approached Miss Hallowell, who repeated her first advice."

The following bits taken from an interview by Sarah Hallowell in the *New York Times* of Dec. 31, 1905, give interesting side-lights on art conditions of that day. Concerning Whistler's "Mother," Miss Hallowell, who knew Whistler intimately for the greater part of his art life, was quoted: "I did everything I could to persuade the Art Institute, under

whose auspices the picture was exhibited, to purchase it. Strenuous effort was also made in New York by artists who had seen it in Chicago to have the Metropolitan Museum buy it, but it was 'love's labor lost.' Now the famous picture is the property of France—and practically priceless."

There was considerable rivalry between Chicago and Philadelphia for the honor of being the pioneer in encouraging American artists in Paris to exhibit at home. "I was not a little disconcerted," Miss Hallowell was quoted, "to read, apropos of the recent difficulty among the directors of the Pennsylvania Academy of Fine Arts, a statement that the Academy was the first and only institute that made it possible for our artists abroad to exhibit here without expense. The truth is that for some years back the Philadelphia Academy, at the close of the Art Institute's exhibits, has taken the latter's pictures to exhibit in the Academy's galleries. The Art Institute agreed to this arrangement in order to reduce its expenses, which the Academy naturally shared. It is only recently that the Academy began to bring over the paintings of American artists independent of the Institute.

"Carnegie Institute has followed suit. It now has a Paris jury, which includes two Frenchmen. Unfortunately, its recent method of procedure [this was in 1905] evoked not a little caustic criticism, and I fear that it will be some time before good feeling is restored. The Carnegie Institute sent out polite invitations, not only to American, but to French artists, to exhibit in Pittsburgh. There was no hint of a jury in the invitation. The response was prompt and enthusiastic, but when some of the painters, especially the French, discovered that their pictures must be passed upon by a jury before reaching the Carnegie Institute, they withdrew. In New York our artists abroad have little or no opportunity or encouragement to exhibit, save through enterprising dealers."

In 1905 as in 1933 there was a feeling that a true American school was "just around the corner." Again quoting Miss Hallowell: "In the past dozen years no art has made such rapid and distinctive progress as American art. The French recognize it as a distinctive school. I can pick it out anywhere without catalogue or looking at the signature. It is not technique, for as technique is understood and practiced in the Old World Americans have little or none; it is not subject, for our artists abroad are given to foreign or abstract subjects. It is a subtle indefinable something that proclaims it American. Rodin calls it 'Race!'"

On the other hand there has been a vast change from the provincial prudery of the 90's. In speaking of the famous artists introduced to America by Miss Hallowell, the *Times* [in 1905] said: "It is to her that Rodin, the greatest sculptor of France, if not of the age, is indebted for his introduction. Upon that occasion, it will be recalled, the World's Fair jury consigned his masterly 'Francesca and Paolo' and 'Psyche and Venus' to an obscure room, where they were guarded under lock and key, lest public morals be shocked." (!!!)

Asked the question: "Who is the most distinguished American woman painter in Paris," Miss Hallowell answered: "The art world at large recognizes no sex in Miss Mary Cassatt's virile brush. Her work is so great that it may be said to be sexless."

Today the adjective "virile" would be reserved for such painters as Thomas H. Benton, George Luks, Grant Wood and John Steuart Curry, among several others, and Mary Cassatt would probably be considered essentially feminine.

Mid-West Is Producing an Indigenous Art



John Stuart Curry (Left) and Grant Wood (Right) at Stone City Art Colony After the Kansas Artist Had Sketched the Iowa.

Since Whistler, American art has moved, since nothing can remain static. How it has moved is being judged by art lovers of Kansas City at the Art Institute where a show of "American Painting Since Whistler," arranged by Maynard Walker of the Fergil Galleries, New York, is on view until Sept. 16.

Among the 30 artists who are represented by 35 works are Albert P. Ryder, John W. Twachtman, Frank Duveneck, Ralph Blakelock, George Luks, Everett Shinn, Ernest Lawson, Randall Davey, Gifford Beal, John Stuart Curry and Luigi Lucioni. With each painting in the galleries there is a brief notation explaining the position of the man and his work in American art.

Mr. Walker, who, previous to reversing Horace Greeley's advice and going east, conducted the art department of the Kansas City *Journal-Post*, was asked to act as critic of the column for one issue apropos of the current exhibition. Writing from the background of his years on 57th Street, he gave the Mid-West this to digest:

"One of the most significant things in the art world today is the increasing importance of real American art. I mean an art which really springs from American soil and seeks to interpret American life. Not only are American artists foregoing Europe to stay at home and produce works that demand worldwide attention, but American collectors and art patrons are staying home to buy them.

"And very noticeably much of the most vital modern art in America is coming out of our long backward Middle West. Largely through the creative output of a few sincere and vital painters, the East is learning that there is an America west of the Alleghenies and that it is worth being put on canvas.

"In Chicago, perhaps the most stirring thing I found in the whole World's Fair were the murals which Thomas Benton, Missouri born, has made for the Indiana State building. I understand that Indianans are enraged because a Missourian instead of a native son was selected to paint the murals, but they will all be pointing with mighty pride before long. In my opinion they are not only Benton's

greatest achievement but are the finest murals in America. Why should the Mexican Rivera make a laughing stock of us when we have men like Benton?

"Another high spot in the Chicago show is the painting 'Baptism in Kansas,' by John Stuart Curry, a native of Kansas. This painting is probably more famous in Europe than it is in America, and Curry, still in his early thirties, is generally spoken of in the East as one of the leaders in American art. . . . Curry's themes have been mainly of the Middle Western scene, and in such subjects as 'Kansas Tornado,' 'Hogs Killing a Rattlesnake' and 'Kansas Pastures' he has created immortal epics from homely scenes hitherto wholly neglected.

"Grant Wood is another Middle Westerner who has made the world sit up and take notice by his thoroughly American paintings. He became famous overnight through his painting, 'American Gothic.'

"The sad part of it is that the West has been so slow in recognizing and fostering these famous sons of hers. Too often, when they have done a masterpiece as Benton has done for Indiana, all they get is anger and boos. If we could have more institutions like the Whitney Museum of American Art, which has done so much good in supporting the real American artists like Curry and Benton and Wood and others like them, it would not be long before America would have an indigenous art expression.

"The depression has actually been instrumental in opening the eyes of many American art patrons to the worthwhile art that is being produced in this country. The complexity and ultra-sophistication of the era just preceding the crash led many to seek only the bizarre and the sensational in art. Unless some absolutely incomprehensible creation was put forth, it failed to be noticed. If in addition the painting was the work of a madman or a drug addict, or a carpenter, and could therefore be tagged with the alluring term 'naïve' it had all the possibilities of success.

"But with the crash in 1929 everyone began to look around to see if there were any

Mermaids, Knife

The article on "Art in Hospitals" by F. Gardner Clough in the last issue of *THE ART DIGEST* has aroused a response indicating clearly its nation-wide interest. Letters from diverse points have come in commending the idea. The latest has come from Jessie Beard Rickly of St. Louis where, she points out, the Barnes Hospital is one of the first medical institutions to break with the old tradition of bleak and bare walls. In St. Louis the idea of decorating hospital walls with cheerful paintings is no longer an experiment, the work having been accomplished in 1932 and acclaimed as an unusual psychological success.

The decorations are the work of Gisella Loeffler, St. Louis artist and a graduate of the Washington University School of Fine Arts, who was commissioned to transform the children's operating room into a pictorial fairyland in which the walls and ceilings are covered with brilliantly colored dwarfs, gnomes, mermaids, rabbits, forest animals, sea creations and a score of familiar characters from childhood books. "The idea behind this quaint scheme of wall decoration," wrote Guy Forshey in the St. Louis *Post-Dispatch*, "is to make the patients, particularly the children, forget their horror of surgical instruments and concentrate on the more pleasant business of untangling mermaids. This leaves the doctors and nurses better able to concentrate.

"In cases requiring complete anesthesia, of course, it makes no difference whether the walls are painted or not. . . . But this particular operating room is used chiefly for minor operations in which only a local anesthetic is administered. In the majority of cases, therefore, the patient has to lie on the table wide awake and look for entertainment where he can find it. With the ceiling swarming with mermaids and 24 different deep sea animals, he doesn't have to look far."

Altogether, Miss Loeffler has used more than 300 separate figures in her decorative scheme, and all are capering in a state of furious activity. All traces of hospital atmosphere are completely dispelled. The decorations were undertaken as an experiment, financed by private subscription. A prominent physician working principally with children, points out Mr. Forshey, chanced to see some of Miss Loeffler's portrayals of fairy book subjects and divined that such pictures, besides brightening up an operating room generally, might go far toward winning the attention of small patients and keeping their minds off the impending operations.

The hospital authorities have declared the experiment a success and the "art gallery operating room" is now a permanent fixture. Physicians and hospital authorities from other cities have come to Barnes Hospital to observe the reactions of child patients to the innovation. Dr. Louis Burlingham, superintendent of the hospital, said: "The practical advantages of a decorated operating room are demonstrated every day. Children come in frightened and crying. Then they see the pictures and start looking around. In a little while their fears are forgotten."

realities left in the world. The shiploads of rubbish that had been imported from the School of Paris were found to be just rubbish. The freaks and the interesting boys with so much 'naïveté' have lost caste. There have been pictures which gained great fame when it became noised about that their author bit another man's ear off. But the balloon is 'bust'; those days are no more. People have begun to look at pictures with their eyes instead of with their ears."

Van Eyck Myth

One of art's most famous myths has been destroyed. For centuries the "brothers" van Eyck—Jan (1385-1441), and "Hubert" (1366-1426, according to the *Encyclopaedia Britannica*)—were looked upon as the co-founders of the Netherlandish School of Painting, and even credited by many authorities with the invention of oil painting. Now, Emile Renders has written a book, "Hubert Van Eyck: Personnage de Légende" [Paris; G. van Oeste; 90 francs], which tends to remove that mysterious hero of art history from all corporeal existence and to prove that to Jan, and Jan alone, belongs all the fame which the world of art has attached to the name van Eyck. M. Renders apparently has established, as the result of laborious research, that "Hubert" sprang purely from the imaginations of Ghent church fathers who had the desire, a hundred years after Jan's death, to strengthen their city's claim to the birthplace of Netherlandish art. Jan van Eyck lived and worked in Bruges, the rival of Ghent.

The basis upon which much of the "Hubert" van Eyck myth has been built is the quatrain on the polyptych of "The Adoration of the Lamb" at Ghent—a work which, according to the book "Apollo," was begun in 1415 by "Hubert" and finished in 1432 by Jan. This quatrain, points out M. Renders, was painted on the polyptych a short time before 1621 by some dilettante. He quotes it as follows:

Pictor Hubertus EEyck, Major Quo Nemo
Repertus

Incepit Pondus Que Johannes Arte Secundus
[Frater Perf]ecit Judoci Vyd Prece Fretus.
VersV seXta MaI Vos ColloCat aCta tVerI.

M. Renders contends that this panel, which was added to the work nearly 200 years after it was painted, is based on an erroneous tradition that had been fostered by the churchmen of Ghent, who wished to establish for their own town all the glory that was possible. "Hubert" was a myth created solely for to enhance the prestige of Ghent.

Maurice W. Brockwell, who gives a comprehensive review of the book in *The Connoisseur*, defines the quatrain: "The last line, which 'leads you to gaze upon the achievement,' contains the date of Sexta Mai in the year 1432, here cryptically indicated by simple addition as MCCCLXVVII: an ingenious chronogram, and quite in the spirit of circa 1616-21. From this it was deduced, and in the flux of time almost universally accepted, that 'Hubert' was the most eminent of painters; that he was a brother of John van Eyck; that he began the polyptych, and that John, 'second to him in art,' had completed the picture and added the inscription at the request of Jodoc Vyd. The only incontrovertible statement contained in this pompous and fanciful legend is that which refers to Jodoc Vyd, whose wealth enabled the various unrelated panels to be finished and assembled by John van Eyck. And to John alone is all the glory in Ghent, as elsewhere."

Mr. Brockwell gives the reason for the myth. "All this nonsense," he writes, "is to be traced back no further than 1517 and originated, says M. Renders, in the lively imagination of 'the Canons, the sacristans and the beadles of the Cathedral of St. Bavon,' which in early days was dedicated to St. John. For the Cathedral authorities were anxious to endow their city with the prestige of having been the cradle of Netherlandish art. Having no records whatever to justify the existence of 'Hubert' van Eyck, they at first casually invented, but subsequently deliberately stereotyped, the pseudo-

Summer in Taos Marked by Much Activity



"Timberline," by W. Herbert Dunton.

The Summer season in Taos has been a particularly successful one for this noted New Mexican art colony, which, with its big neighbor, Santa Fe, has given this section of the Southwest a nationwide reputation as an art center. The eleventh annual exhibition, just closed, was held as usual in the Harwood Foundation Building in Taos Village, and contained works by many of the veteran members together with a liberal sprinkling of canvases by newcomers. Following a number of other fine art exhibitions, the building will be given over in September to the arts and crafts exhibit, participated in by craftsmen from the surrounding pueblos.

Among the names long identified with the Taos school in the annual were Irving Couse, J. A. Sharp, Oscar Berninghaus, Ernest Blumen-

schein, Victor Higgins, Bert Phillips and Herbert Dunton. Artists whose residence in the West is more recent were Elmer Turner, Ila McAfee, Joseph Imhoff and Joseph Fleck. Ward Lockwood and Gene Kloss were among those showing water colors. A group of prints included work by Kenneth Adams, Emil Bistram, Eleanor Kissel, Carl Woolsey, Helen Blumenschein and Gene Kloss. Wood carvings by Gustave Hildebrand and panel designs by Georgio Belloli completed the showing. Other exhibitors were Mary Blumen-schein, Charles Berninghaus, Mrs. E. E. Cheetham, Blanche Grant, Wood Woolsey, Duane Van Vechten and Frances Walter.

The decorative painting, "Timberline," by Herbert Dunton is a departure from the types long associated with the Taos Colony.

history which now at last passes up in a cloud of smoke to the high heavens."

In conclusion Mr. Brockwell said: "After all, those Ghenters who, in the sixteenth century, sought to fabricate local art history were only the victims of their own imagination; we need not doubt their good faith. 'The Canons, the sacristans and the beadles of Saint Bavon' have merely handed on the torch of a 'peintre fantôme.'"

And so the last rites are paid to "Hubert," the "brother" of Jan van Eyck.

Mrs. Cortisoz Is Dead

Ellen Mackay Hutchinson Cortisoz, poet and editor, and wife of Royal Cortisoz, veteran art critic of the New York *Herald Tribune*, died on Aug. 13. She became literary editor of the New York *Tribune* in 1888, retiring in 1897. She was the author of many poems, published under the title of "Songs and Lyrics," and in 1888 edited, with Edmund Clarence Stedman an eleven-volume anthology, "A Library of American Literature."

Mrs. Rand Paints Roosevelt

Ellen G. Emmet Rand, of Salisbury, Conn., and New York, is to do the official portrait of President Roosevelt to hang in the White House. The work, which was blocked in while the President was spending a few days at Hyde Park recently, will require several months for completion, depending on the time the subject can spare for sittings. It is expected that the painting will be finished by the end of the year and submitted to the Fine Arts Commission of Washington for approval.

Mrs. Rand was born in San Francisco in 1876, and studied both in New York and Paris. Two of her portraits are in the Metropolitan Museum, those of Augustus Saint-Gaudens and Benjamin Altman. At the St. Louis Exposition in 1904 she was awarded a silver medal, and since has received the following honors: gold medal, Panama-Pacific Exposition, 1915; bronze medal, Buenos Aires Exposition, 1910; Beck gold medal, Pennsylvania Academy; Gould prize, National Association of Women Painters and Sculptors, 1927.

Art in Chicago

Not all the interesting art to be seen in Chicago during the Century of Progress Exposition is housed in the Art Institute. The smaller galleries and commercial dealers have gone to considerable pains to assemble collections of paintings, sculpture, antiques and objects of art which serve as important supplements to the "big show" at the Institute. Not only have these dealers placed on view their own finest works but have borrowed outstanding examples from many of the leading art firms in the country. A member of the staff of THE ART DIGEST has found that a visit to these galleries is necessary to complete one's art pilgrimage of the World's Fair.

At the Ackermann Galleries, Russell Button has arranged an exhibition of small canvases, mostly English. These pictures, which are about the size of a framed etching, include "Billiard Room" by Hogarth, a stagecoach painting by Maggs and a landscape by Jongkind. In the upstairs galleries, aquatints in color of Chicago in 1833 and the same sites today make interesting contrasts. Of especial interest are the prints of the Art Institute and Fort Dearborn, on the site of which the former stands today.

At the enlarged new galleries of Carson Pirie Scott & Co., an assemblage of paintings and prints include many fine old masters purchased by Malcolm Franklin, the director, on his recent trip to England.

A group of new paintings of the Southwest (New Mexico and Arizona) by E. Martin Hennings, Oscar E. Berninghaus and Gerald Cassidy are being shown until Sept. 15 together with a collection of wood-block prints by Gustave Baumann at the Chicago Galleries Association. At this institution the show of prize-winning paintings by Chicagoans in the last 25 years will continue until Nov. 1. A group of polychrome monotypes by Ellsworth Young will also be shown during September.

A group of 16 modern paintings by Chicagoans, selected by C. J. Bulliet, art critic of the *Daily News*, is revealed at the Findlay Galleries. By way of contrast, Mr. Dunbar, director of the galleries, has hung a group

of paintings by conservative Chicago artists.

Marshall Field's presents modern paintings and old masters, as well as a display of puppets in stage settings by such well known creators as Remo Bufano, Gustave Baumann and others. The Hammer collection of Russian antiques and icons is also on view.

French painters, including Degas, Matisse, Redon, Gauguin, Utrillo, Segonzac, Renoir, Picasso, Modigliani and Derain, are represented by worthy examples at the Chester Johnson Galleries. Mr. Johnson has gathered together an unusual collection.

Horses in art, constituting a veritable "horse show," are being featured by the O'Brien Galleries. The finest horses owned in Chicago and vicinity are being shown in photographs, portraits and sculpture. Paul Brown's drawings of polo ponies in action, racing and hunting horses that are internationally famous, are being exhibited, as well as portraits of famous horses carved in wood by Peter Giba. Kathleen Wheeler's amusing studies of equestrian and equine activities in plaster and porcelain also add to the visitor's entertainment.

In Diana Court at Increase Robinson's Gallery, water colors of the Fair buildings which seem to have caught the spirit of carnival are being shown by Sewell Johnson. Other water colors by Middle Western artists form an interesting group. From Sept. 16 to Oct. 14 one hundred new photographs by Edward Weston will be on display.

The remarkable show of prints at the Art Institute is stirring a keen interest on the part of art lovers to see additional examples by some of the artists represented. At the Albert Roullier Galleries prints by Rembrandt, Dürer, Whistler and others can be enjoyed. There is also a group of drawings by Seurat, many of them made by the artist as studies for his oils. One drawing of special significance is the study of one of the female figures in "Sunday at the Grand Jatte" which is in the Art Institute's exhibit.

The Anderson Galleries are showing selected paintings including several by Thomas Blinks, noted English artist, famous for portraits of hunting dogs.

The art lover visiting Chicago is offered many things to remember in the year to come.

A Gift of Icons

The Metropolitan Museum of Art is displaying in the room of recent accessions a group of interesting icons of Byzantine and Russian workmanship collected in the Near East and presented to the museum by Mrs. Henry Morgenthau.

The majority date from the XVIIth century and later and are, with the exception of a series of twelve panels forming a calendar of saints and festivals, small examples bordering on the miniature. The calendar panels too are miniature-like in scale, each consisting of five tiers filled with numerous small figures of saints. Among the small icons are two Byzantine works of about the XVth century; one a Virgin and child and the other a Virgin with hands upraised. Two small triptychs, a panel with the Dormition of the Virgin, which is said to show in parts the influence of Western art, and three heads from a deësis of the XVIIth century complete the gift.

Bryson Burroughs in the museum's *Bulletin* says that this collection is a very welcome addition to the museum's group both intrinsically and "as a typification of a most important branch of Christian European painting which has been scantily represented here hitherto. It is only since the war that opportunities have occurred to acquire in New York works of this sort."

Of the Russian pictures, Mr. Burroughs feels that the series of calendar panels is the most interesting. Though miniature-like in scale he says, "they exemplify admirably the richness and decorative beauty of the Russian style in the XVIth and XVIIth centuries. If one in imagination enlarges these tiny figures to the size of life and fancies the whole panel to be the section of a great wall in a dimly lit church one arrives at some idea of the splendid and impressive powers of this art."

1913-1933

[Continued from page 5]

to the great American, for his family, as the choicest example of French work in miniature by the foremost portraitist in France. At the same time Franklin received the customary miniature of the King himself.

The American Philosophical Society chose this miniature for the frontispiece to the "Record of the Celebration of the Two Hundredth Anniversary of the Birth of Franklin," 1906. It was selected from many portraits as "traditionally the most famous of all Franklin portraits, and because of the exquisite quality of Duplessis' work." It was said by the daughter, Sarah, to be a veritable likeness of her father.

It was owned successively by Benjamin Franklin, his daughter Sarah (Mrs. Richard Bache), his granddaughter Deborah Bache (Mrs. William J. Duane), his great granddaughter Elizabeth Duane (Mrs. E. P. Gillespie), and his great great granddaughter Ellen Duane (Mrs. Edward P. Davis).

Find Roman Portraits

Among the most important finds made this year according to Professor T. Leslie Shear, director of the Agora excavations in Athens being conducted by the American School of Classical Studies, were several Roman portrait heads. One head, of the young Emperor Augustus, dating from the second century A. D., is, says Professor Shear, "a masterpiece of Roman art, affording a true appreciation of the ability of the artist to comprehend his subject and of his technical skill to execute it in marble."

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Soviet Attitude

If Communism, in the event of the ultimate economic collapse of society through the failure of capitalism to feed, clothe and shelter the human race, should take possession of Europe and America, imposing the Soviet order of things, would the proletarian rule enforce the destruction of the art and the art traditions of the past? This is a question which has been agitating many minds. Therefore especial interest attaches to a long article by Edmund Wilson in *The New Republic* entitled "Art, the Proletariat and Marx."

After saying that Karl Marx knew Dante almost by heart, and used to recite yards of Shakespeare and Goethe, and referring to the classical literary tastes of Lenin and Trotsky, he continues:

"It cannot be insisted too strongly for the benefit of radicals and their opponents alike that the great Communists have been men who fully understood the importance of art and literature and whose primary idea about them in connection with the revolution was that they wanted to make it possible for more people to get the benefit of them. Nor did they deny the value of the literature and art produced while the bourgeoisie were in the ascendant. On the contrary they credited to the bourgeoisie the main cultural achievements of the period when the bourgeoisie had been the rising and revolutionary class. They were aware that they themselves derived from the bourgeois culture."

In regard to the attitude of the Soviet toward freedom in art expression, Mr. Wilson writes in part:

"When the October Revolution occurred in Russia and the proletarian dictatorship was established, the Communist leaders were confronted with competing literary movements each of which was trying to control the field. One of these groups was the Futurists, of whom the best known to us by reputation is the romantic figure of Mayakovsky. The Futurists were literary terrorists and wanted to abolish the past. But Russian Futurism in the first instance had nothing to do with communism: it dated from before the revolution and was only the Russian form of a tendency which was appearing all over Europe. The French equivalents to the Futurists were the Dadaists, whose point of view toward society was, at first at any rate, anarchic-individualistic; and Papini, in his book on Italian Futurism, attempted a similar annihilation of the culture of the ages not long before announcing himself a primitive Christian and an admirer of Mussolini.

"The Russian Futurists, after the Revolution, tried to hook up their movement with communism and asked for official recognition. But this Lunacharsky, then Commissar of Education, refused to grant them. Another group which sought official backing was called the Proletcult. The writers who constituted the Proletcult did not, as the Futurists had, want to break with the past completely—the proletariat was, according to A. A. Bogdanov, its leader, 'the legitimate heir of all the great achievements of the old world, both spiritual and material' and could not and must not 'reject this heritage.' But the Proletcult aimed—independently of the party—at establishing a dictatorship over Soviet culture—they wanted to assume exclusive control of molding the new literature. Lenin put a stop to this. He asserted that proletarian culture could not be produced synthetically and by official dictation of policy, but only by natural evolution

at the same pace as the changing conditions of life:

"Proletarian culture is not something arising from an unknown source; it is not the invention of people who call themselves specialists in the realm of proletarian culture. Such a notion is pure nonsense. Proletarian culture must be the legitimate development of those reserves of knowledge which society worked for under the oppression of capitalism, the landlords, the officials."

"Later on, another group, Na Postu, taking a position similar to that of the Proletcult, tried not merely to dominate Russian culture but to become an official organ of the party, in order that it might exercise a virtual power of suppression upon writers of whom it disapproved. This precipitated a cultural-political crisis, and a special conference was called by the party (May, 1924) to decide the issues involved. Bukharin, who had previously disagreed with Lenin and supported the Proletcult, now somewhat modified his position: 'The cultural problem,' he said, 'is different from the military problem; it cannot be decided by blows or mechanical means.' He advocated that the party refrain from giving any group its official sanction—but let 'the important questions of style and form be solved on the basis of merit rather than political pressure.' He was supported by Lunacharsky, who, in his capacity as Commissar of Education, had been working both to encourage new Russian writers and to preserve the Russian culture of the past, and who expressed the sufficiently catholic view that 'all art was useful if it showed talent.'

"The conference adopted a resolution in which the party put itself on record as opposed both to 'all frivolous and contemptuous estimates of the cultural heritage of the past' and to 'a frivolous and contemptuous attitude toward specialists in style.' The party could not decide questions of form and style in the arts, it could not recognize officially any cultural faction. Communist critics were warned against 'Communist arrogance'—against attempting to impose themselves by 'adopting a tone of command' instead of seeking to educate by force of 'ideological superiority.'"

Art Aids Science

Comprehensive sculptural and painted arrangements in a new hall at the Field Museum of Natural History in Chicago graphically tell the story of man from a million years ago down to the beginning of history, about 5,000 B. C.

The principal feature in this "Hall of the Stone Age of the Old World" is a series of eight dioramas containing life-size restorations of the human race's prehistoric ancestors, with settings reproducing the caves, rock shelters, lake dwellings and other primitive habitations they occupied.

The life-size figures of the various types of prehistoric men, in attitudes characteristic of their daily life, are the work of Frederick Blaschke, New York sculptor, who accompanied Henry Field, assistant curator of physical anthropology at the museum, to Europe, to make studies of authentic remains of prehistoric men and of sites where such remains have been found. Backgrounds for the groups are the work of Charles A. Corwin, staff artist of the museum.

The dioramas are arranged in chronological order, each depicting a scene in the life of one of the periods of prehistoric man. A tour of the hall starts with the Chellean scene, which represents the period identified with the earliest human remains ever found in Europe. The second diorama presents the Mousterian period, the time of the Neanderthal man and the beginning of family life. The Cro-Magnons appear in the third diorama, a race from Asia that invaded Europe about 30,000 years ago. Because of abundant game supply at that time the Cro-Magnons found the struggle for existence less intense and, possessing more leisure, were responsible for the birth of art. They adorned their cave homes with lifelike carvings and paintings of animals and humans. The museum group shows a Cro-Magnon at his artistic occupation. The fourth, fifth, sixth, seventh and eighth groups depict, respectively, the Solutrean epoch, the Magdalenian period, the Mesolithic period, the Neolithic era and a community of Swiss lake dwellers of the later neolithic culture.



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One of Seattle's Oriental Art Prizes



Khmer Head of Bodhisattva. About the XIIth century.

"One of the most serenely beautiful pieces in the rich collection of Oriental art which Dr. Richard Fuller and his mother, Mrs. Eugene Fuller, presented to the new Seattle Art Museum is the above reproduced Khmer sandstone head of a Bodhisattva, or reincarnation of Buddha. Excavated near Ankor in Cambodia, it is as nearly perfect in preservation as any sculpture dating from about the XIIth century. The fine, even texture of the sandstone with the strong but exquisite and simple modeling makes it a convincing example of Ankor's ancient beauty. It is 13 1-2 inches high.

The Fullers, donors of Seattle's beautiful new museum rank among America's most important contemporary art patrons. Collecting for the sheer love of beauty, they have allowed the public to share their treasures to the fullest extent. The Oriental collection, the most important of their numerous donations to the new museum, involved years of selection and study in all parts of the East. Although

not covering fully the art of Asiatic countries other than China, there are sufficient examples of the periods of the other realms to give an excellent picture of the whole range of Oriental art development. These pieces, together with the fine assemblage of jades, Dr. Fuller's "first love," represent a fine achievement in the field of individual collecting.

Gone!

C. J. Bulliet, art critic of the *Chicago Daily News*, bemoans the passing of the old circus posters. The Ringling show has come to his town, and he complains that the bills on the boardings have been decidedly "modernized" in the same way that "up-to-dateism manifests itself in the soap and cigarette posters." He forecasts that the old bills some day will be "excitedly revived as primitives."

"The circus girl riding a horse," he says, "might have stepped out of Hollywood into a cold-cream camera room to have her picture taken. The emphasis is on her pretty face instead of on the strong, shapely legs that used to plant themselves firmly, if daintily, on the horse, and the horse is only half sketched. The tiger roars from a zoological garden jungle instead of peering through the bars of a cage. Only the head and trunk of the elephant are sketched. There used to be forty elephants side by side with an acrobat turning a series of somersaults in the air over the whole line.

"The new artists have done their work well—as well as they do it for the soap and cigarette posters. Alas!"

About Ryder

On the occasion of a Summer exhibition at Norwalk, Conn., of a group of paintings by the American romanticist, Albert P. Ryder (1847-1917), lent by Julia and Frederick Fairchild Sherman, Malcolm Vaughan, art critic of the *New York American*, heard from an old friend of the painter a story about him "that goes straight to the heart of his genius."

Mr. Vaughan told it as follows:

"Ryder, it seems, chanced to become the topic of conversation at dinner one night years ago in the Salmagundi Club. At the head of the table sat the already celebrated landscapist, J. Francis Murphy, whose words on art were respected by his colleagues for the reason that few of them could ever hope to rival him either in technical knowledge or intuitive perception. Murphy sat silent while his colleagues, one after another, hotly remarked the wretchedness of Ryder's painting. Then Murphy spoke up quietly and said:

"Well, you boys may be right. Ryder is no painter. But make no mistake about it, he is a great artist."

"The story should be made famous. Certainly it should be told everywhere at present, now that Ryder has become so renowned that a group of devotees have begun to imitate even his ineptitudes, and now that a host of admirers are so blinded by their admiration they fail to recognize that Ryder's worth is not a matter of skill but of poetry."

Mr. Vaughan said the exhibition made it clear that "Ryder's poetry is two-fold. He gave depth of emotional meaning to his subjects and he gave depth of lyrical expression to his forms and designs. In the matter of emotional meaning there was, for example, a small panel, scarcely more than the merest sketch, of a meadow with a few sheep. Yet it speaks to the emotions as tenderly as Blake's verses, 'Little Lamb, Who Made Thee?' Or consider the more dramatic 'Ophelia,' a lone figure seated among rocks with a few flowers strewn across her lap. It is a monument of melancholy woe and desolation, a pictorial ode to unrequited love.

"In the matter of expressive form and design there was, for example, the beautiful 'Marine with Full Moon' and the 'Wreck' of an old schooner and the 'Arcadia' landscape with figures, all of them patterns of light and shade made memorable by their extraordinary felicity of rhythm in the masses and spaces. Such rhythms spring not from the brain nor do they engage the intellect. They are a kind of lyrical geometry of the soul. But how explain them in words? As Ryder himself wrote in one of his poems:

"Oh, no, I have no voice or hand
For such a song in such a land."

Bredin Memorial Show

The late R. Sloan Bredin, portrait and landscape painter whose untimely death occurred on July 16, will be honored with a memorial exhibition at Phillips Mill in New Hope, Pa. The showing will open on Sept. 16 and will close on Sept. 24. This will be the first large exhibition of Bredin's paintings in the art colony where he lived and worked for so many years. It will be followed by similar exhibits elsewhere.

The annual fall exhibition of paintings by artists of the Delaware River Valley will be held at the Phillips Mill Gallery from Sept. 30 to Oct. 30. John F. Folinsbee is chairman of the art jury.

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Rivera Libre

Diego Rivera is happy. The reason is a letter from the faculty and student body of the medical school of the University of Mexico commissioning him to paint a series of murals on the history of medicine. The Mexican muralist, who last spring defied "the powers" by painting a portrait of Lenin on the walls of Rockefeller Center's R. C. A. Building and thereby causing a tempest that even now emits an occasional zephyr, is guaranteed absolute freedom to paint anything he likes, atheism and communism included.

A New York *Herald Tribune* reporter interviewed Rivera at the New Workers' School, where he is doing free of charge a set of murals depicting the growth of the revolutionary idea in America. The artist, jubilant, sketched verbally the decorations he had planned for the ancient building, in which once sat the directors of the Spanish Inquisition in Mexico. He would paint the contrast of the development of the science of medicine to the "myths and miracles" of religion. He would paint scenes of the great moments in the history of religion—the Creation, the Flood, the Immaculate Conception, the Transfiguration—and beside them he would paint medical scientists at work "proving that such could not have been or be."

"They have guaranteed me freedom," he cried. "I shall do the triumph of science over superstition. I shall do it according to my own revolutionary viewpoint and it shall be anti-religious. Today I am very, very enthusiastic. I shall show the human mind. The way of reason."

Rivera expects to finish his panels for the New Workers' School in about two months. Then he will leave for Mexico City.

Mother Tonita Pena

Tonita Peña, American Indian artist from the San Ildefonso pueblo in New Mexico, has achieved the unique distinction of having a "one-man" tour of her water colors scheduled by the Exposition of Indian Tribal Arts. The showing will open at the Art Association of Newport, R. I., on Sept. 7 to continue until Sept. 21. Subsequent bookings include the Currier Art Gallery of Manchester, N. H., the Arnot Gallery of Elmira, N. Y., and Lawrence College of Appleton, Wis. It is expected that a full year's schedule will be arranged under the direction of Mrs. John Sloan, 578 Madison Ave., New York.

Tonita was educated in the white man's manner. She spent a few months at the Saint Catherine School of Santa Fe and a year in the Government Indian school there. In her 14th year she married Juan Rosario Chavez, who died three years later. Then she espoused Pitacio Arguero, from the neighboring pueblo of Cochiti, and is now the mother of seven children.

Her paintings are in the Whitney Museum and in the Museum of Santa Fe. She is also represented in the private collections of Mrs. Herbert Hoover, Mrs. John D. Rockefeller, Jr., Miss Mary Cabot Wheelwright and Miss Amelia Elizabeth White, who has lent 29 water colors to this exhibition. Several of her murals are being shown at Chicago's Century of Progress Exposition.

Museums Conference in 1934

The date of the international museums conference at Madrid has been changed from the Fall of 1933 to April 4, 1934. It will last for ten days and will consider the problems of museums and matters pertaining to collections of art, archaeology, history and popular art.

Minneapolis Gets a Patrician of Old Padua



"Bust of an Aged Patrician," Paduan School, Early XVIth Century.

In 1442 Donatello established a bronze foundry in Padua. He gathered about him bronze workers, and in the latter part of the XVth and in the early XVIth century the Paduan school actually surpassed that of Florence. Bartolommeo Bellano, a Paduan artist, was employed by Donatello, and to him is attributed "Bust of an Aged Patrician," a life size portrait which the Minneapolis Institute of

Arts has just acquired. It is one of the finest products of the Paduan school of sculpture, and reveals the simplicity and realism of the XVth century. It is vigorously modelled, and the chiseling and casting show the hand of a master. The patrician is an aging man with short, grizzled hair, and a face deeply lined. One senses strength of character in his firm mouth, and scepticism in his high arched brows.

Sixteen Paintings Stolen

A United Press dispatch in the New York *Sun* states that 16 masterpieces by such men as Corot, Fragonard, Manet, Renoir, Courbet and Degas were stolen from the Villa of Eugene Geoffroy, French connoisseur, at Cannes on Aug. 8. The police believe the thieves to be members of an international gang specializing in art.

Swann Heads Book Department

Arthur A. Swann, former head of the book and print department of the old American Art Association before the merger, has become the head of the same department for the American Art Association Anderson Galleries, Inc. Mr. Swann has been continuously active in the book field and only recently gave up his private business.

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Summer Shows Draw Comments of Critics



"Flowers in the Studio," by Herbert Meyer. In the Southern Vermont Artists Annual Exhibition.

Like the drama which has its pastoral outposts during the Summer at such places as Westport, Skowhegan, Stockbridge where plays are experimented with and tried out before being shown on Broadway, art has its various Summer habitats where artists and students experiment in new painting styles and show them as a "tryout" for Fifty Seventh St. THE ART DIGEST will herewith attempt to give a perfunctory summary of what has been happening in the Summer art colonies.

At the Equinox Hotel in Manchester, Vt., the Southern Vermont Artists are holding their annual exhibition until Sept. 4. A new feature in connection with this exhibition is the New Collectors Gallery. This new gallery in the ballroom of the Equinox Hotel is frankly an experiment and includes selected work by artists who have shown for some time at Manchester. Small paintings and other art valued at \$25 and less make up the display as an inducement to collectors of modest means to indulge a possible inclination to acquire new works of art. The main exhibit is, as always, independent in character with all artists who work in Vermont eligible to show one example.

In the hill region of western Connecticut at Lime Rock the Art Association introduced the jury-system for its Seventh Annual exhibition this year, until Sept. 4. Hence the *Connecticut Western News* reports more significant works and less trivia. Many well known artists are exhibiting, including John Taylor Arms, Robert Nisbet, Frederick T. Weber, Eric Pape, who has the largest group of pictures present, and Ellen Emmett Rand who is now engaged

in painting an official portrait of President Roosevelt.

Many of the artists exhibiting at Lime Rock are also participating in the 11th Annual Exhibition being held by the Kent (Conn.) Art Association. The present quarters of the association have permitted the hanging of a larger show than formerly, and the selection of paintings, sculpture and works in the graphic medium ranks high.

An art colony which lays claim to a tradition more ancient than most, is that of Old Lyme, Conn., where the Lyme Art Association is holding its 32nd annual show of paintings. Carlyle Burrows in the *New York Herald Tribune* says that this group of painters can always be depended upon to furnish one of the most dignified displays that may be met with throughout the "colonies" at this time of the year and that they have not failed this time. Old Lyme thrives in its milieu of conservatism, he observes. However, Edward Alden Jewell, of the *New York Times*, detected a stirring as of change in "this sweetly sedative" atmosphere of Old Lyme, and suggested "a mouse is gnawing at the keg of nitroglycerine down in the cellar." The "mice" whose works appear "little short of startling" are Eugene Fitch, Guy Wiggins, George B. Burr, Gertrude Mason and Frank DiGioia.

The showing put on by the Mystic (Conn.) Art Association this year appeared to be the best ever held, in Edward Alden Jewell's opinion.

At Gloucester (Mass.) from Aug. 12 to 19 the entire business section was converted into a sort of panoramic art gallery. Paintings by Gloucester's prominent artists occupied the display windows of all the merchants. Under the auspices of the North Shore Arts Association, the Gloucester Society of Artists and the Gloucester Chamber of Commerce several stores were converted into a picture mart where small paintings and sculpture were displayed. The fascinating kaleidoscopic quality of Gloucester Harbor which lures so many of the artists

Denver to Buy Art

The Denver Art Museum has consistently sought to encourage the forces "that seek to establish a national consciousness through American arts," and its collection of American paintings has received high praise.

Through a fund left by Mrs. Helen Dill, who bequeathed almost her entire fortune to the city of Denver for art purposes, the museum will be able to fill a gallery in her honor with pictures by American artists. Donald J. Bear, curator of paintings at the museum, writes in the *Rocky Mountain News* that various exhibitions will come to Denver from which purchases of pictures will be considered, thus giving citizens an opportunity of viewing some of the best contemporary work available. The people of Denver have also been invited to inform the museum of their preferences for particular pictures in the exhibitions. A committee will select the paintings to be bought and will act in accordance with the agreement of the Dill estate as well as with a view to pleasing the general demands and interests of the public. The first exhibition under this plan was a show of 20 paintings by Mary Cassatt.

With the end in view of having something to offer the artists as well as the public, the Denver Art Museum hopes to use the Dill purchase fund wisely and to establish a collection of everlasting value.

annually was well expressed in the canvases. Alice Lawton in the *Boston Post* described the North Shore Arts Association's show as a good, colorful assemblage with much good drawing and considerable diversity in style.

Mr. Jewell considered the North Shore Arts Association show "the best double-decker" it has to its credit, with a large percentage of extremely competent work. The Gloucester Society of Artists, on the other hand, presented, according to this critic, a preponderance of the art called "primitive," and as art, he felt, much of the work "didn't get very far."

The Rockport Art Association's Show was characterized by Mr. Jewell as less effective than usual with much of the work "innocuously decorative, conventional or immature."

Contributors to the current 19th annual show by the Provincetown Art Association, said Alice Lawton of the *Boston Post*, to a large extent seem to have sought to free themselves from "academic tightness of technique" and overly precise definition of form and are expressing themselves in broader, less detailed fashion.

More than 50 exhibitors were represented in the annual Summer exhibit of the Cooperstown (N. Y.) Art Association. According to the *New York Times*, the outstanding portrait in the show was that of the late Arthur B. Ryerson of Cooperstown and Chicago, who lost his life on the Titanic, by Ellen Emmett Rand. An unusual aspect of this exhibition was that participation was not limited to adults and work was submitted by children from the age of 10 years.

The climax of the Summer season at Woodstock is the current "first annual" which remains to Sept. 9. Carlyle Burrows says that it permits a true evaluation of the artistic vitality of the community. This critic believes that the Woodstock show is easily "the most stimulating" of all the exhibits encountered out of town this Summer and is satisfied to agree with the local Woodstock authorities that it is "the best show of the last ten years."

The Pemaquid Group of Local and Summer Artists at New Harbor, Me., is holding its 5th Annual exhibition of more than 300 works, until Sept. 4.

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Joseph Breck Dead

Joseph Breck, assistant director of the Metropolitan Museum of Art, died suddenly of heart disease in Switzerland the afternoon of August 2. The news came as a shock to the museum officials, who thought that Mr. Breck was in the best of health when he sailed late in June on his usual Summer trip abroad for the institution. He was only 48 years of age.

Mr. Breck first came to the museum in 1909 as assistant curator of the department of decorative art, after studying art abroad and taking graduate work at Harvard. In 1914 he resigned his position to become director of the Minneapolis Society of Fine Arts, helping to develop that institution into an important museum. Three years later the Metropolitan recalled Mr. Breck to act as curator of the department of decorative arts and assistant director, William R. Valentiner, who held this post, having returned to Germany after the outbreak of the World War. In January, 1932, he was made director of the Cloisters, the Washington Heights branch devoted to Gothic art.

His was one of the broadest fields in the museum's vast activities, covering all branches of European art with the exception of painting, prints and armor. At various times Mr. Breck served as acting director of the institution, and was prominently mentioned as the successor of the late Edward Robinson previous to the appointment of Herbert E. Winlock as director. One of the last projects on which he worked was the planning of the new building for the Cloisters, which John D. Rockefeller, Jr., will erect for the museum on the old Billings estate on Fort Washington Heights. An example of Mr. Breck's efficiency was his study of Gothic manuscripts and tapestries to find out what flowers were cultivated in medieval times so that the gardens at the new Cloisters would reflect the true Gothic spirit.

Herbert E. Winlock, the director of the museum, and a fellow student with Mr. Breck at Harvard, said in the *New York Times* that his passing was a severe blow to the museum: "He will be extraordinarily difficult to replace. His department was quite one-third of the museum. He was a man of exceptionally broad knowledge, equally at home in such widely different fields as early Christian art and modern furniture, and he had a very sympathetic attitude toward all the material that came to his hands."

William M. Ivins, Jr., curator of prints and second assistant director, termed Mr. Breck one of the hardest workers on the Metropolitan's staff. "He didn't spend a waking moment that the museum was not on his mind," said Mr. Ivins. "He covered a wide field with distinguished success."

Almost Forgotten

The relatively unimportant news that the Statue of Liberty has been transferred from the War Department to the Department of the Interior disclosed the rather startling fact that few of the younger generation know the name of the artist who created America's most famous statue.

The Statue of Liberty was executed by Frederick August Bartholdi, young French official sculptor whose name has now accumulated much of the dust of obscurity. It was the centennial gift to the United States from the French people in gratitude for sympathy during the Franco-Prussian War, and was unveiled on Oct. 28, 1886, by President Cleveland. It is the largest metallic figure ever created by man, standing on the star-shaped foundations of old Fort Wood.

Coppini Does \$250,000 Fountain for Texas



Section of War Memorial Fountain at the University of Texas, by Pompeo Coppini.

Pompeo Coppini, Italian-American sculptor, after more than a dozen years of devoted labor, has seen come to completion the great war memorial fountain on the campus of the University of Texas at Austin. The memorial, the last gift of the late Major George W. Littlefield to the institution he loved so well, cost well in excess of \$250,000 and, together with the nine new buildings erected at a cost of \$4,000,000, has made the University of Texas one of the most beautiful in the South. Paul P. Cret of Philadelphia acted as the consulting architect of the memorial.

The central group of the memorial is dominated by a winged figure of Columbia, standing in the prow of a boat and holding aloft the torch. Behind her stand two male figures symbolizing the United States Army and Navy. Before the prow, disporting in one of the three basins, are three mythical figures, half horse, half dolphin. Two male figures bestride the outer creatures, holding in their hands the manes of their steeds and sharing the mane of the central animal. Mr. Coppini interprets this group: "The central horse is riderless, representing the uncontrolled forces of war hysteria, while the remaining two horses, controlled by their riders, depict the value of man power."

Behind the water basins runs a Romanesque balustrade with inscribed tablets. Around the grounds are six statues designed by Mr. Coppini, their subjects specified by Major Littlefield. The statues, which have occupied the rotunda of the State Capitol since their completion by the sculptor some years ago, are Albert Sidney Johnston, Confederate general; Robert E. Lee; James Stephen Hogg, first native governor of Texas; John H. Reagan, postmaster general of the Confederate States; Jefferson Davis, and Woodrow Wilson.

These statues follow out the central purpose of the memorial, which carries the following inscription: "To the men and women of the Confederacy who fought with valor and suffered with fortitude that states rights be maintained and who, not dismayed by defeat nor discouraged by misrule, builded from the ruin of a devastating war a greater South . . . and to the men and women of the nation who gave of their possessions and of their lives

that free government be made secure to the peoples of the earth this memorial is dedicated. The gift of George W. Littlefield . . . Soldier in the Confederate Army . . . Leader in Texas Industry . . . Regent of the University."

Major Littlefield was one of the stalwarts of the Southwest. Broke and sorely wounded from his years of fighting in the Civil War, he returned to Texas accompanied only by a Negro servant. Taking full advantage of the opportunities of those early years in the Southwest, Major Littlefield built up a fortune in cattle and land. At one time he owned a ranch in the Pecos Valley of New Mexico where ranged 15,000 cattle. He also owned a fenced pasture of 75,000 acres in Mason County, Texas, where he had 6,000 steer. With his nephews, J. P. and T. D. White, he controlled 300,000 acres in the Texas Panhandle, on which they ran about 20,000 head of stock. Near Roswell, New Mexico, he owned a model stock farm of 1,250 acres, all irrigated and fenced. At his death his estate was valued at \$5,000,000, which has since been increased to \$7,000,000 by the sale of land for which he paid \$2 an acre at an average of \$17.50.

Mr. Coppini was born in Italy, graduating with the highest honors from the *Accademia di Belle Arti*, Florence. Coming to the United States, he became a citizen in 1902. He has executed 36 public monuments and portrait statues in various cities. Now a resident of New York, he lived in San Antonio from 1901 to 1916. Mr. Coppini was recently made a "commandore" of the Crown of Italy for his art contributions to America in the Italian spirit.

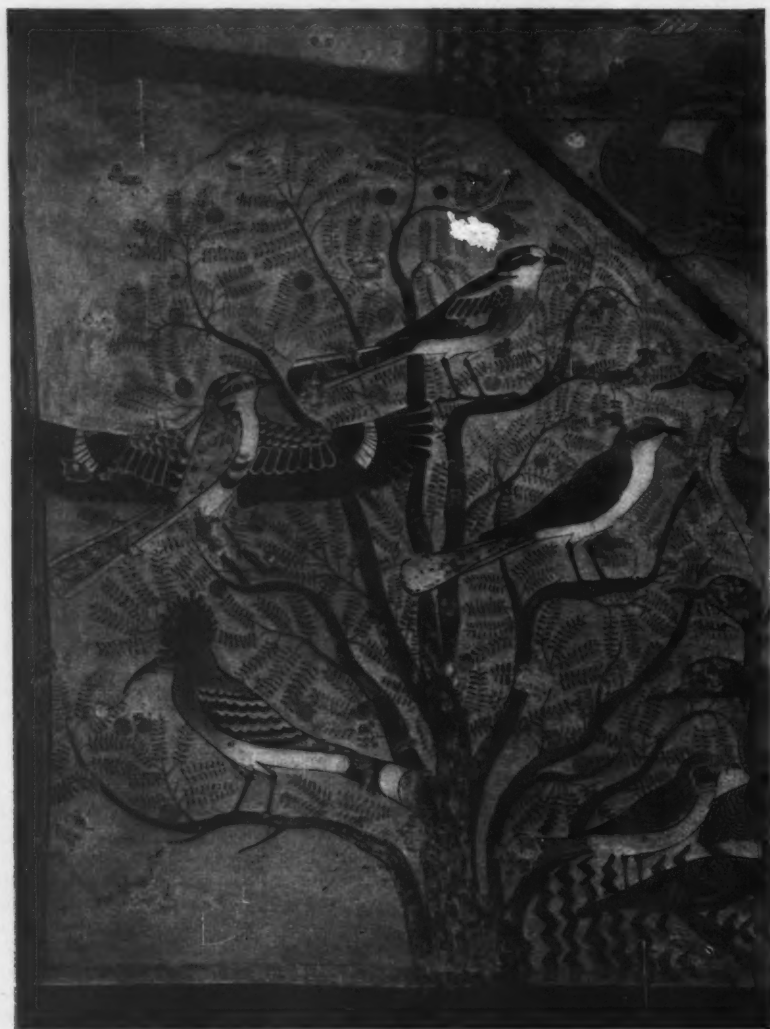
White Elephant

The fountain erected
By the University of Texas
At a cost of a cool
Quarter-million dollars
Is not being operated

Because it costs
Two dollars an hour
For water consumption.

—W. E. FARBSTEIN in *The New Yorker*.

Love of Nature Revealed in Egyptian Mural



"Birds in Tree." Detail of Fowling Scene. Beni Hasan.

Ancient Egypt had provincial art as well as the great art of the master sculptors, painters and architects of the pharaoh's court and the temples of the capital cities. This provincial art was close to life and nature, and its crudity was recompensed by its freedom. A most interesting site for this art is the rock shelter at Beni Hasan, 250 miles north of Thebes, where there are decorated tombs of the Middle Kingdom (2000 to 1788 B. C.).

N. de G. Davies, attached to the Egyptian expedition of the Metropolitan Museum of Art, last season visited Beni Hasan in order that Mrs. Davies might paint a copy of a large fowling scene, which is a fine example of painting of the period. The original has the advantage over most Theban paintings because,

lying near the ceiling of a lofty tomb and veiled by a cloud of something like mildew it has almost escaped injury. Writing of the wall paintings as a whole Mr. Davies says in the museum's *Bulletin*: "The bright coloring, the varied palette, the precise lines, and the wealth of minute detail must have made these imposing halls a remarkable spectacle before time drew a veil over their brilliance. . . . Bird life is unusually well rendered. . . . Almost every representation of the various species, whether wild or domesticated, is admirably drawn and colored."

The ancient Egyptians were a race of nature lovers. Mrs. Davies' transcript of the fowling scene, herewith reproduced, is a commentary on this.

Innovations

The show at the Contemporary Arts Gallery, New York, when it re-opens on Sept. 18 promises some intimate revelations, inasmuch as a group of paintings and sculptures by the wives of painters and sculptors will tend to show how these lesser known and less heralded "silent partners" spend their time.

On September 20 a show has been arranged by Contemporary Arts to open at Chatham Walk, the promenade containing the out-door dining pavilion of the Chatham Hotel in 48th Street near Park Avenue. The exhibition will

continue for ten days and will consist of works in water colors and drawing by many well known artists.

During the same period at the Westchester County Center in White Plains a group exhibition of those whom Contemporary Arts has introduced in New York in the past three years will be held.

Making Good

"Some of these innovators," said Mr. P. Lapis Lazuli, "are so clever they can paint a picture with their eyes shut—and they frequently do."

Ask Farley's Aid

The newly formed National Commission to Advance American Art wants the Post Office Department to join in the effort to obtain recognition for American art by using postage stamps to familiarize the people with the names and great achievements of American artists of the past and by employing cancellation stamps to increase attendance at museums, etc. To this end, the Commission, through its secretary, John Ward Dunsmore, has sent a letter to James A. Farley, the Postmaster General.

"As you are probably aware," says the letter, "the aim of the National Commission to Advance American Art is to create in the minds and hearts of our people a justifiable pride in American artists and their accomplishments, which are a true representation of America."

"As James Gibbon Huneker pointed out, our present school of art is not only comprised of a large number of excellent craftsmen, but its creations have a quality, sanity and virility which not only continues the traditions of great art but every work achieved by American artists adds lustre and distinction to all art."

"Therefore it is lamentable that our people, individually and as a nation, not only ignore our great artists and their works but often give preference to others that are not their equal."

"In the countries where great art has been produced we find that the population not only loves but also knows art and that this was taught them through governmentally created cultural bureaus which taught not only the names and works of great artists but also the appreciation of the artist's conception."

"History shows us, that by reason of this governmental interest and instruction, the works of artists conceived in such atmosphere have permanently directed and controlled the development not only of their own people but also world culture, aspiration and civilization."

"Since the artist creates the permanent record of the aspiration, culture and impulses of his day, no nation, particularly such as ours, should neglect its monuments to the future. We should not fail to record for future inspiration the epic portrayal of these stirring days when this nation is not only lifting itself out of the depths of one of the world's worst disasters but is also leading the rest of the world to a similar accomplishment."

"The National Commission to Advance American Art believes that, with familiarity with the names and the achievements of American artists, the people of this country will have a greater knowledge and appreciation of the various forms of art. It also believes that the Post Office Department can bring about such familiarity and knowledge quicker and more effectively than any other agency of government."

"It is our suggestion that the method to be used be through the medium of postage stamps issued in commemoration of the great deceased American artists and great American art works of all forms and nature. The Department's cancellation stamp could carry, also, an encouraging message calling attention to artistic achievements, or a message of a few words urging citizens to visit their local museum. This method, augmented by the various exhibitions conducted by the artists and their patrons, would, in our opinion, be a great impulse toward American art and its works."

"Abracadabra"

In his column in the London *Sunday Times* the other day, Frank Rutter printed a take-off called "Criticism a la Mode," with a subtitle, "Abracadabra." He said:

"In the Tate Gallery there is a perfectly good painting by G. F. Watts which has been very popular in its time. It shows the bowed figure of a girl, blindfolded, sitting on the earth and harping on one string. There is nothing wrong with the picture, except the title. Watts called it 'Hope.' It may have stood for that in his time, but it means something very different today. Obviously, it now stands for 'Art Appreciation.' It would be superfluous to stress the pertinence of the figure being blindfolded; but I must point out how peculiarly opposite is the presentation of the person as harping on one string.

"As long as I can remember it has been possible to sum up the excellence of a picture—a modern picture—in one magic word. When I was very young and Rossetti was still a living memory, the word was 'intense.' If a picture was 'intense' it was all right, nothing else mattered. Then came the period of Whistler-impressionism, and the test became whether a picture had 'atmosphere.' If it had, well and good, if not, away with it.

"Next came that curious pre-war Gauguin period, when Tahiti was Heaven, Matisse was the prophet, and all that mattered was whether a picture had 'Rhythm.' It was a good word, and sounded as if it meant something. Several experts tried to define it, but all did it differently and failed to satisfy one another. Still, even those who differed as to its definition could amicably agree that they 'knew what it meant' when applied to a picture. It was quite simple. Pictures we liked had Rhythm; those we disliked had no Rhythm.

"I fancy, however, that Rhythm was one of the early casualties in the Great War. I have heard little of it since. After the war we had a transitional, almost revolutionary period when two schools of thought, each with its slogan, fought for supremacy.

"First, there were the die-hard stalwarts of impressionism, brilliantly led by Mr. Sickert, who asked nothing more of a painting than that its 'values' should be right. If the 'values' were stated correctly, it was a good painting: if not . . .

"Secondly, there was the Opposition, led with equal brilliance by Mr. Roger Fry, whose watchwords were 'Volumes' and 'Recession.' It was asking rather a lot for a picture to have two excellencies, but Mr. Fry is nothing if not exacting.

"This fratricidal strife between two London groups of artists ended in each cancelling out the other. Their respective catchwords only caught on in very limited circles. The public was not interested in these petty technical considerations. People could see for themselves that modern art had become very much a personal affair, and they wanted something less narrow than a technical term, something that could be more catholic in application.

"It was soon discovered that the word 'Amusing' covered everything worth having in art, and there was no need to say anything else at an exhibition. To call his picture 'amusing' pleased the artist, and showed you were well informed. I still think it a most admirable and appropriate word; for, I ask you, if the very latest in painting and sculpture is *not* amusing, what is it?

"I thought 'How amusing!' was still the thing to say but it appears I am wrong. My knowledge of contemporary criticism is growing a little rusty, and I fear my terminology is

Lawrence's Self Portrait for California



"Self Portrait," by Sir Thomas Lawrence.

A self portrait of Sir Thomas Lawrence, a picture richly surrounded by association interest, has been acquired by a prominent California collector from the Newhouse Galleries of New York. According to W. Roberts, the English expert who authenticated the painting, this appears to be an unengraved version of the unfinished portrait of Lawrence by himself in the Royal Academy. Never relined, it comes from a member of the Bloxam family. Sir Thomas's sister Anne married the Rev.

R. R. Bloxam of Rugby, and seven Bloxams were chief mourners at Lawrence's funeral. The chain which the subject is wearing is believed to be the one presented to him by George IV when he succeeded Benjamin West as president of the Royal Academy in 1820.

Lawrence wears a coat of dark material with a tall collar and a robe of red silk. Adding to the decorative quality of the ensemble are two honorary orders, painted in the brilliant style of the master.

often out of date. As dear, witty Mr. Beer-bohm said in the 'nineties—shortly after he had come down from Oxford—"I feel myself to be a trifle outmoded. . . . Younger men, with months of activity before them, with fresher schemes and notions, with newer enthusiasm' are pressing forward. I ought to make room for them; but if not prepared to go as far as that, I can at least learn from my juniors.

"This privilege was accorded me the other week when I was in a certain Bond Street gallery. I had not been in the place five minutes before one of the brightest of the Bright Ones appeared on the scene. He was evidently at the top of his form, and he greeted the expectant proprietor with light-hearted exuberance.

"'This is marvellous,' he exclaimed, giving he whole show one comprehensive glance. Then he proceeded to go into details. 'Oh! I like that,' he said, 'number 15. I think it's marvellous. And that one, number 9, that's marvellous, too.'

"At this point his analysis was interrupted

by the entrance of two girl-friends. 'Hullo, darlings, you've come then,' he said. 'Isn't this show too marvellous? I *must* buy something. I like this one terribly. I think it's simply marvellous. But then I do like this other one; that's marvellous, too. Which would you have?'

"'We think they're both simply marvellous,' chanted the girl-friends. 'Marvellous . . . marvellous . . . marvellous.'

"I can stand a good deal, but it was only a small gallery. There was really no room in it for two critics. I fled. That is why no notice of this particular exhibition has appeared in this column."

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The Art of Islam

A varied collection of Mohammedan art, dating from the Xth to the XIXth centuries, has been placed on exhibition in the Asiatic Hall of the Brooklyn Museum. The display was arranged under the supervision of Tassilo Adam, curator of Eastern and Near Eastern art at the museum.

Two thrones of Persian Kings of the XVIIth and XVIIIth centuries are so large that two men can be seated comfortably in each. Both thrones are examples of the skilled handicraft of the early Persian artisans.

The pottery on display includes many priceless bowls and plates. Among them is one of the few unbroken bowls extant from Rhages, North Persia, dating to the XIIth century. It is decorated inside and out with the figures of men and women of Mongolian aspect. A plate of the Xth century is three feet in circumference and decorated with floral and symbolic designs. A rare collection of Saracenic pottery from Rakka also belongs to the XIIth century. Rakka is the site of a ruined town in the Euphrates valley, at one time identified with the good Harun Al-Raschid, famed caliph of the "Arabian Nights."

The Persian astrologer is represented by strange devices made of brass—some plates, others globes—which are covered with writings and engravings bearing geometrical and astronomical charts and the signs of the zodiac. Rugs, early Persian costumes and rare Hamza water color miniatures are also included.

Can This Be So?

In commenting on the decrease in attendance at the Royal Academy this year, the *Birmingham Post* says:

"It is probable that the temporary falling off is due to the almost entire absence of the subject picture which for many years has been condemned as 'literary' by certain art critics and written down accordingly. It was the subject pictures, those that tell a story or illustrate an incident, that provided the chief interest for the layman, who, naturally, is incapable of appreciating quality of painting, and soon tires of looking at portraits, and even at landscapes. And if exhibitions are to continue to exist and prosper, the tastes of the layman, who is their principal supporter, must be considered. There is nothing derogatory about the painting of subject pictures, which have been produced at times by the greatest of artists."

Great Philatelic Auction

The most valuable assemblage of postage stamps ever to be dispersed in the United States will be the late Arthur Hind's collection, valued at \$1,000,000 to \$2,000,000, which will be sold at auction in New York probably in the early part of 1934.

William C. Kennett, Jr., who was Mr. Hind's philatelic adviser for many years, and Charles J. Phillips have been engaged since last May in appraising the collection. It has been necessary to fix the value of each stamp, and for this reason the work will probably not be completed until the middle of September.

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ARTISTS' MATERIALS

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In Santa Barbara

In a proclamation designating the week of July 16 to 22 as Artists' Week in Santa Barbara, the Mayor stated that since the ideal future of Santa Barbara lies along cultural and recreational lines, every encouragement should be given to those activities tending to so develop civic life. He urged the public to become better acquainted with the work of the artists of the city by visiting the artists' fair and the displays in the various merchants' windows.

More than 40 artists were represented in the State Street Window Art Gallery, the collective name given to the exhibits in the various shop windows. Many of the merchants co-operated with the Santa Barbara Art Association, which arranged the exhibits, by making their windows harmonize with the pictures displayed in them. Because each picture had its individual setting in a window, careful study of them was made possible. According to a report, the "Window Gallery" was very popular at night, attracting to the downtown section many persons who had never been inside a formal art gallery.

The artists whose works were shown were: Eunice C. MacLennan, Lyla M. Harcoff, Marie Sheppard, James Cooper Wright, Elizabeth Eaton Burton, Muriel Hannah, Douglas Parshall, Walter Cheever, Mary Coulter, Joseph E. Knowles, Antonia Greene, Martha Weeler Baxter, Matilde Potter, George Keene, Samuel Armstrong, Marian Hebert, R. W. Vaughan, Caroline Stanwood, Jose Ramis, Albert Gilbert Cram, Edward Borein, Lilia Tuckerman, Ella Snowden Valk, Dudley S. Carpenter, William D. Otte, Thomas E. Ripley, David Swanson, Marjorie Murphy, De Witt Parshall, Evelyn K. Richmond, Colin Campbell Cooper, William Spencer Bagdatopoulos, Mary F. Wesselhoeft, Marjorie Murphy, Augusta Z. Crow, Maurine Frantz, Richmond L. Kelsey, Paul Julian, Campbell Grant, John M. Gamble and Doris Howard.

About 50 artists set up stands at the Fair held the last day of the exhibition week. Sales, although not so numerous as last year, amounted to more than a thousand dollars.

743,861 Visit Art Institute

The 1,000,000th visitor to the Century of Progress Art Exhibition at the Art Institute of Chicago will be presented with a framed reproduction of the most popular picture in the collection of 1,000 works—Whistler's portrait of his mother. It is expected that the millionth mark will be reached about Labor Day. On August 25 the attendance figure at the art institute during the Century of Progress period was 743,861. Charles H. Burkholder, the secretary, states that "by actual count, 312,000 persons passed through the gates during the thirty days ending August 20—double the number registered the preceding month and 500 per cent increase over the attendance in ordinary times."

Estella M. King, chairman of the Hoosier Salon Patrons Association, writes that the daily attendance "ranges from 2,500 to 8,000 people per day. This is an unheard of thing in Chicago. They attend the lectures in great numbers, are intensely interested, and it seems, inasmuch as these people come from all parts of the United States, that we should see a great wave of art appreciation following this exhibition and, we hope, a great wave of picture buying. There is so much doing in an art way here that people cannot return to their homes without a much stronger sense of appreciation. So we are looking forward to a great future for America along art lines."

"AE" for U. S. A.

George W. Russell, Irish writer and painter, internationally known as "AE," shares the news with the Blue Shirts in his native Dublin because he is expected to desert that city and make his home permanently in the United States.

The paintings of "AE" somehow never got the same response from his public that his writings have—largely, it is said, because of the mythological themes and the personal visions and dreams by which so many of his canvases were inspired. However, his landscapes of Donegal are considered by many among the most vital and vividly colored of contemporary Irish paintings.

Russell was born in County Armagh in 1867, and from that date until 1913 he had never been out of Ireland. As a boy, while he was a clerk in a drapery house, he attended classes at the Metropolitan School of Art, where he met W. B. Yeats and formed that association which has meant so much to the literary and intellectual life of Ireland.

During the last five years he has visited America several times on lecture tours, and has developed a large and devoted following. However, it is not his popularity here that has caused him to decide to spend the rest of his days in the United States; it is the circumstance that his son lives here and that since the death of his wife three years ago, "AE," being altogether a Gael, has been insufferably lonely for "his own."

Art of Ferrara

Until October an exhibition of Ferrarese Art of the Renaissance is being held in the Palazzo de' Diamanti at Ferrara, Italy, in commemoration of the fourth centenary of the death of Ludovico Ariosto.

This is the first display of this school since the Burlington Arts Club of London presented one in 1894. Some 250 works of the best artists of the school have been assembled. There are also shown a limited number of panels by artists who were not born in Ferrara but who were temporarily connected with the Ducal Court of the Este family. Among the latter several exercised a decided influence on Ferrara's nascent art, among them Pisanello, of Verona, represented by "Portrait of an Este Princess;" Jacopo Bellini, who was at Ferrara in 1441, and his son-in-law, Andrea Mantegna, who was a welcome guest of the Este family in 1449; Roger Van der Weyden, because of his portrait of Meliaduse d'Este; Cosimo Tura; Marco Zoppo and his contemporary Francesco Cossa.

European art writers say that twenty four works by Dosso Dossi in a single room, make a truly magnificent display.

California Water Colorists

The Twelfth Annual Exhibition of the California Water Color Society, held at the Los Angeles Museum in July, is now making a tour of California. In general the pictures are said to be in a serious mood and done in a low key. The artists have depicted local life with deep sincerity.

Edouard Vysekal was awarded first prize for "Ping." Millard Sheets took second for "Near Monterey." The third prize went to Jewell Bennett and honorable mentions to Barse Millar, Elsie Cowen and Harold Miles.

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The College Art Artists' Coöperative will open the exhibition season for the College Art Association on Sept. 5 with a new venture in the form of a group of coöperative one-man shows at the New School for Social Research, New York. It is the idea of the Association that "under the financial conditions which have existed for the past year . . . the artists, not coming under the influence of the NRA, are suffering from definite hardships which do not come to the notice of the public because of the relatively small number of persons who devote themselves to the arts."

The plan here is to show small one-man groups of approximately twenty works by seven painters and a composite group by six sculptors, and to offer these for museums, colleges and universities on tour at a rental fee slightly in excess of the actual cost. Payment will be made to the artist in proportion to the length of time he is without his work, but he will not receive compensation for the New York showing. The painters included in the initial venture are: John Costigan, "Pop" Hart, Emil Holzhauser, Georgina Klitgaard, Hayley Lever, Jerome Myers, Marguerite Zorach; and the sculptors: Sonia Brown, Cash, Corbino, Noguchi, Heinz Warneke, Warren Wheelock. The School for Social Research has assigned the entire building for showing these works.

The press matter sent out by the College Art Association stresses that in the past it has been customary for institutions to borrow examples of art from dealers, collectors, museums and artists without any idea of compensation to the artist, on the beneficent theory that the recognition which exhibition afforded him and the possibility of a sale sufficiently recompensed the artist.

Rent-A-Picture Library

The opening of the Rent-A-Picture Library at the College Art Association headquarters, 137 East 57th St., on Oct. 15, will be the second undertaking in that institution's Coöperative effort to provide artists with a steady income. The exhibition space, which is being donated by the owner of the building for one year, will be partitioned and furnished to resemble rooms in a private home. Persons desiring the works of art may visit the rooms, make their selections and rent them for specific periods.

The artists will receive at least 50 per cent of the proceeds, explained Mrs. Audrey McMahon, executive secretary of the association. Customers will take memberships in the library, with fees ranging from \$1 to \$50. The more valuable works of art will be available to the higher-priced memberships, the holders of which will be eligible to take out a dozen paintings a year. Applicants will be investigated to see that valuable works of art do not fall into irresponsible hands.

Both modern and conservative art will be available. A rotating committee, to be changed every three months, will invite 100 artists to submit examples of their work for the library. These will be on display except when rented. About 200 other artists will be invited to submit photographs of their works, which will be on call. No artist will be invited who has not had a one-man show. Mrs. McMahon expects the membership to include public institutions, schools and colleges as well as individuals.

In case renters wish to buy any of the pictures, they will receive rebates on their own membership fees plus fees paid by other renters for this particular work, so that the artist will receive only the actual price he originally set.

Among the Print Makers

The Drexel Durers

To mark the opening of its special print gallery, the Pennsylvania Museum is holding an important exhibition of prints from copper plates by Albrecht Dürer, until Oct. 11. This collection was formed by the late Joseph W. Drexel between 1869 and his death in 1888. By virtue of its consistent quality, it is a lasting monument to his connoisseurship, especially so in the light of the almost universal apathy of Mid-Victorian collectors to that most desirable prerequisite—condition.

All of the engravings generally accepted as authentic, 100 in number, are present; the debatable plates are not included. To show better Dürer's development, the exhibition has been arranged chronologically (according to the Dodgson-British Museum method) instead of the usual arrangement according to subject (Bartsch). In this way may be traced the dominating paths of the master's development—the precocious brilliance of the earlier prints, such as the "Prodigal Son," and the "Effects of Jealousy" (this last under Mantegna's influence); then his empirical period of the first years of the new century, years which saw the production of the "Great Fortune," the "Nativity," and "Adam and Eve," as well as the two coats-of-arms; next his climax of epic greatness, culminating in the wonderful years 1513-14 when his three greatest plates were done, "Knight, Death and the Devil," "St. Jerome in His Cell," and—probably greatest of all—"Melancholia;" and finally his closing years, perhaps anti-climactic in inspiration, but remarkable for the brilliant series of portraits.

The museum's *Bulletin* gives a fine commentary on Dürer and his position in the world of art: "Of all the great artists of this period (1471-1528), Dürer was probably the least susceptible to foreign influences—he remains German to the core. In his two trips to Italy he certainly took there more than he brought back; in fact in his own words he regarded Venice as a playground and Nürnberg as a workshop. His place in art history, chronologically considered, is that of transition. Never wholly Gothic in his earlier years, never wholly Renaissance in his later ones, he was yet increasingly humanistic in his views, and liberal in his religion. Always a deep intellectual, he numbered among his friends Melanchthon, Erasmus and Pirchheimer; Luther he admired, but he died too soon to be engulfed in the storm of Reformation.

"How far Dürer may be regarded as a mystic depends on one meaning of the word. That he had some of the mystic characteristics is evident—clear vision, definiteness, and a consuming passion to make the line express the idea directly; but he was a mystic in method rather than meaning. He had none of Blake's private reading of the universe to expound, but rather took his subjects from religious and mythological allegories of the period.

"Technically, Dürer stands alone. His subtle treatment of difficult subjects, his eye for detail, his facile draughtsmanship, and his masterly power of expression have never been surpassed. As a student of technique and process he was a pioneer scientist. Anatomical problems absorbed him—we know from the numerous studies of Adam and Eve the thought that he gave to them; while he experimented both with dry point and etching to develop a process superior to engraving."

"Etching"

"All preachments which seek to define the limitations of an art should be taken with a grain of salt—and this includes those suggested here," says Arthur Millier, Los Angeles *Times* art critic and etcher, at the beginning of his little monograph "Etching" in the "Enjoy Your Museum" series (Pasadena; Esto Publishing Co.; 10c).

However, Mr. Millier's statements in this booklet are so straightforward and clear cut that one can readily dispense with the salt in digesting them. In seven brief chapters, which the author has intended as so many "pairs of spectacles" to enable one to see etchings in a better focus, he deals with the subject matter of an etching, its construction, the technical side, an etcher's progress, what to look for in an etching and finally the varied pleasures to be derived from this type of print. In conclusion he says: "The pleasures of etchings are so various, so manifold, you nor I can ever exhaust them in one short life. But should the day come when we weary of these incessantly talking bits of printed paper—then is the time for us to pass them on to some museum or library where others in turn may freely pore over them for joy and wisdom. Thus the many pleasures of etchings can be multiplied countless times."

Mr. Millier makes etching as understandable as ABC. This is in keeping with the idea of the whole of this series, and for that reason museums might do well to avail themselves of these booklets to aid the layman in understanding and enjoying their treasures. Every layman made art conscious adds a feather to the cap of a museum and brings a potential consumer to the world of art.

A New "Framing" Method

A new method of "framing" prints and drawings was demonstrated in a special room at the recent Exhibition of Industrial Art in London. *The Art Trade Journal* describes it:

"The walls were lined with a very light plywood; the print or drawing was attached to the wall with a minute smear of paste at the two top corners. Glass with polished edges was placed over it, secured by means of four small chromium-plated clips which enabled the glass to be slid out or replaced without the clips having to be unfixed. The glass was of a size such as would have been chosen for the mount; the light plywood of the wall showing through the glass all around the print produced just the effect an ordinary mount would have done. Above the glass was arranged a long thin tube of light suitably reflected on the picture and away from the eyes of the observer."



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Block Books

Three of the most important block books owned in America are on view at the Century of Progress Exhibition of Graphic Art at the Art Institute of Chicago, loaned by the Newberry Library of Chicago and Lessing J. Rosenwald of Philadelphia. Block books are half printing, half engraving, and are not quite "Incunabula."

The "Apocalypse of Saint John," probably the earliest of these "block books," was done in Germany about 1470, after the dawn of printing. It is the history of Saint John the Evangelist and his apocalyptic vision, told in pictures with brief explanatory text. Before printing became general, few could read and books were like children's illustrated volumes of today.

The "Biblia Pauperum," or Poor Man's Bible, is a picture book of the life of Christ with prophecies or prefigurations from the Old Testament. Though called the "Poor Man's Bible," it is perhaps much more likely that it served as a volume of suggestions for sermons for the "Poor Preacher" than that it was intended for the poor layman, who, in those inebriated ages, was unable to read and too poor to buy such a book.

The third exhibit, "Ars Moriendi" or "Art of Dying," was one of the most popular and widely distributed of the early block books, produced, for economy's sake, from brown chiseled wood instead of from metal type. One of the chief missions of the early church was to teach men how to die satisfactorily. From this pictorial presentation of lessons in "Spiritual Fortitude to Resist Temptation," man at that time might learn how to die without instructions from the priest.

The "Hand With the Mirror of Salvation," the earliest block book woodcut bearing an engraved date, "factum anno 1446," only three copies of which are known to exist, is also on view.

Block books were printed from blocks of wood upon which both the illustration and text were cut by hand. They made their appearance in the Netherlands and the Lower Rhine district after the middle of the XVth century, simultaneously with the early books printed from metal type. The theory originally was that they were the forerunners of the printed book, the transition from the book

of the scribe to the printed—but since no surviving "block book" can be definitely dated before the advent of printing, the later supposition is that they may have been the provincial method of book-making, or, since type was doubtless scarce for many years after its invention, this remained an advantageous method.

In the early manner of printing, by rubbing, but one side of the paper could be used. Therefore two sheets were placed back to back to make a leaf. This method prevailed in the production of "block books."

15,000 Manuscripts

More than 15,000 pieces have been added to the manuscript collection of Duke University during the past year, according to the annual report of Dr. W. K. Boyd, director of libraries.

Most of the items come from the South. Many are letters of important personages before the Civil War and reflect accurately, it is said, the life and thought of the time. Forty-four letters by Robert E. Lee, including eleven written by the military chieftain to Jefferson Davis, have been added to Duke's "Confederate Collection."

Another important addition is a group of correspondence and papers of Alfred Cumming of Georgia. Cumming was Governor of Utah, 1857-61. The group includes two letter books, while he was governor, two notebooks, three scrapbooks containing clippings relating to the Mormons during his administration.

A number of letters, dating from 1792 to 1865, comprises communications from Albert Sidney Johnson, Franklin Pierce, Brigham Young, Howell Cobb and Lewis Cass, among others.

Two letters of John Howard Payne, author of "Home Sweet Home," are in the collection.

He Made Them Fit

Here is a "rare book" story hailing from the boom days, which Clifford Gessler of the Honolulu *Star-Bulletin* credits to "a couple of dazed proprietors" of a bookshop just off Fifth Ave.

There was, it seems, a certain rich man, who probably won't tell anyone but the collector of internal revenue how he made a sudden fortune. Anyway, he bought a mansion, and had it remodeled to suit his ideas of what a mansion should be. Interior decorators next traded him their talents for a sizeable check. And then, although the rich man already had a couple of books, he decided to have a library.

So the two young partners were commissioned to stock the shelves with the kind of books that would do credit to a wealthy gentleman. Working practically under carte blanche, they did themselves proud, and eventually delivered a dozen big crates of first editions and costly printings.

The check, in five big figures, came promptly, but without either comment or commendation on their selections. The partners worried for several weeks about this, and finally one of them called on the client. Yes, the books were all right; made a swell library. There was only one little difficulty at first, the host explained; the shelves were all too shallow. But he'd fixed that. He called in a carpenter, and had the books sawed in two.

Readers of THE ART DIGEST afford a vast market for artists' supplies.

Under the "Big Top"

Bargain days in art were staged in Cleveland on August 8 and 9 when more than 300 artists, members of the Cleveland Society of Artists, the Kokoon Arts Club, the Cleveland Print Club and the Women's Art Club, participated in the second annual "curb market" at the Flora Stone Mather College athletic field.

Under a "big-top" tent (admission 10 cents), paintings, etchings, prints, sketches, drawings, batiks, pottery and many other art objects were on display. Artists were present in berets, smocks and original costumes to sketch and paint any willing sitter. Frank Still put on a complete circus with his marionette show which ran continuously from morning until midnight.

As an added attraction, Sheffield Kagy decided to reproduce Manet's masterpiece "Olympia" in a living picture. Accordingly, he invited the safety director of Cleveland to a preview of the picture. The director being on vacation, Police Inspector James E. Hughes came to see Miss Lucille Ebey posing as "Olympia" in a pair of slippers, a ribbon about her neck and a bracelet, behind a gauze screen hung from the top of a great gilt frame. Inspector Hughes's verdict was that "Olympia" in the life was decent enough and might go on. However, a committee of citizens headed by John M. Murphy, a chief, decided to appeal to the mayor "in the name of childhood and of decent people" to restrain the artists from displaying the living reproduction which "would be a disgrace to the city of Cleveland." Mr. Murphy was indignant, according to the *Plain-Dealer*, "Why, even Chicago stopped that girl at the fair [Sally Rand] from displaying herself with a necklace and a fan. If Chicago couldn't stand for that, I don't see how Cleveland can."

Accordingly, on the opening day of the market, Miss Ebey, the living Olympia, in addition to her slippers, etc., was wearing a white bathing suit. The first crowd to view her was the largest. Afterwards business fell off. On the second night of the mart the tent of "Olympia" was "dark."

Attendance at the two-day curb market totalled 15,000. Artists reported that sales of paintings, sketches and prints were somewhat below last year's record, while sales of the crafts, such as silver work, pottery and batik ran much higher. The total was more than \$1,000.

Jewish Painter Dead

Leopold Pilichowski, Polish Jewish artist, died at his home in London, at the age of 64, on July 28.

Mr. Pilichowski studied art in Warsaw and later in Paris and Munich. His paintings were chiefly scenes of East European life. He took many of his themes from the Bible and from the history of the Diaspora and executed many commissions for portraits, as well as landscapes. His canvas celebrating the opening of the Hebrew University in Palestine, including portraits of many outstanding Jews associated with that institution, required two and a half years to complete. It was viewed by the King and Queen of England when it was on display in the throne room for a few days in July, 1927.

Some of the great Jews of his time have been among the artist's sitters, including Albert Einstein, Sir Herbert Samuel, Baron Edmond de Rothschild, Dr. Chaim Weizmann and Nahum Sokolow. He won many important awards and medals, and in 1927 the French Government made him a Knight of the Legion of Honor.

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The News of Books on Art

Hale on Fresco

The late Gardner Hale was a pioneer in the revival of fresco painting in America. It was only after years of intensive research in "true fresco" that he actually employed his newly developed technique. Many museums, including the Metropolitan, as well as many important private homes, bear witness to his mural artistry.

Mr. Hale undertook to formulate in a treatise his knowledge and experience in fresco painting and had written the first ten chapters of "Fresco Painting," just published by William Edwin Rudge (New York; \$2.50), when his tragic death occurred, by his automobile plunging over a precipice in California. Shaemas O'Sheel completed the work, writing the last two chapters from Mr. Hale's voluminous notes and tried to reflect faithfully the latter's point of view.

In the foreword, Jose Clemente Orozco, the well known Mexican muralist considered by some second only to Rivera, describes fresco as an art which, because it reveals without subterfuge the process of execution, requires a swift discrimination between the false and the true. He feels, therefore, that this book has "something important to say and give . . . And is destined to help many artists by inducing them to learn a medium which is the oldest and still the best."

Mr. Hale began his monograph with a definition of fresco, because the term has so constantly been misused. Technically, fresco is the name of a medium—consisting of painting on freshly laid plaster with colors ground in water only. Hence "true fresco" or "buon fresco," as the Italians call it, is built up section by section and each day's work is fitted to the others much as one fits together a "jig-saw" puzzle. The author pointed out that fresco painting has had a marked line of ascent and descent. Giotto and his followers gave fresco its full flowering, which continued until Michael Angelo's time. Then the line descended very swiftly.

It was Mr. Hale's belief that the future of fresco painting belongs to America, because the extraordinary development of architecture in this country requires mural art. Big walls need painting to complete their significance, and fresco is the only kind of painting that becomes a part of the wall itself. The author devoted nine chapters to technique, considering the wall, the plaster, the colors, the cartoon, the brushes, the painting, retouching, usage of gold as ornamentation and the removing and re-locating of frescoes.

Mr. O'Sheel's chapters deal with the place of fresco in the history of painting and its future. Eleven full page plates of important frescoes, including examples by Giotto, Piero Della Francesca, Ghirlandaio, Tiepolo, Orozco and the author himself illustrate the book.

Mr. Hale's informal method of addressing the reader directly makes it as easy for the student to assimilate the clear-cut directions as if he were working in an atelier under a master's guidance.

The book leads to a sad thought,—it is indeed lamentable that an artist of the calibre of Gardner Hale, who might have led America to a high place in fresco painting through his knowledge and enthusiasm for the medium, should have been cut off in the very prime of his career.

"Ghosts"

Central City, Colo., which has been brought to nation-wide attention this Summer through Robert Edmond Jones's revival of "The Merry Widow" at the Opera House there and by its establishment as a Summer theatrical and music festival center, has been immortalized in a little book by Muriel V. Sibell, "Ghost Cities of Colorado" (University of Colorado Bookstore; \$1.00).

The volume deals mainly with Central City, although it is also intended to be a pictorial record of Black Hawk and Nevadaville. Six of the illustrations were included in a one-man show of lithographs, depicting the mining towns of Colorado, held by the artist at the Denver Art Museum in May. Miss Sibell made the drawings reproduced in the book in the past seven years and has attempted to give an idea of the present appearance of Central City and its neighbors, as well as suggest the atmosphere of the place when it was not the ghost town it is today. Descriptive notes accompany each picture. The material for these items, says Miss Sibell, was culled from the Central City Register-Call from the files of 1863 on.

Lying about 40 miles from Denver, Central City and its neighbors in Gilpin County stretch in a line up the mountainside. Gold was discovered there in 1859, and until 1861 Central City eclipsed Denver in size, population and "culture." It became noted for the "elegance and culture of its ladies, for the munificence of its charities." The cessation in mining in the 'nineties caused the decline of Central City, Black Hawk and Nevadaville, and from that time on they have grown more and more deserted each year.

Miss Sibell's prints verge toward the "modern" while preserving "realism" (in the strict sense of the word as used by the 1934 literati). But it is their "romanticism" that will probably make them historic.

"London Buildings"

Frank P. Brown in his preface to "London Buildings," the first volume in the English Art Series (New York; Isaacs-Pitman & Son; \$2.50) says that the buildings of London are the background to the story of English art.

As a direct method of approach to the study of London architecture the author cursorily examines three typical buildings, the British Museum, St. Paul's Cathedral and Westminster Abbey. These buildings which occupy three points of a triangle in London, so to speak, represent three types of architecture. The British Museum is a classical building in the Ionic order. St. Paul's, built by Sir Christopher Wren and considered his masterpiece, is the only cathedral in England in the style of the Italian Renaissance, and its dome, said to have no rival in Europe for dignity and elegance, is the great outstanding feature. The architecture of Westminster Abbey is said to form a "complete storehouse of information on the Gothic style" and tells the story of all the changes that took place in the Gothic building period.

These buildings considered, Mr. Brown then traces the story in historical sequence from Pre-Norman and Norman building on through the Tudor and Elizabethan periods to the modern use of concrete and glass as building materials in functional architecture.

The book, which is amply illustrated, makes a fascinating record.

National Pilgrimage

If the National Academy of Design is dead, as some of its critics assert, is it a galvanic current that is leading it to give such a remarkable demonstration of life in the Summer solstice? Is it galvanism, resurrection or growing pains that is being manifested?

Here is the latest announcement concerning its plans, made public by its newly engaged director of public relations, Reeves Lewenthal:

"The support of the railroads of the nation is being sought by the National Academy in an effort to make it possible for those citizens interested in art and living away from New York to attend the large 109th annual exhibition of the Academy to be held next Spring.

"Railroad systems are being urged to offer special low round-trip rates to those interested in viewing what promises to be one of the finest shows of contemporary art ever to be held in this country. It is expected that such an inducement will make it possible for thousands of American art enthusiasts to attend the exhibition, which would otherwise be out of their reach.

"The plans now being laid by a special Ways and Means Committee for the 109th Annual embraces a two-fold objective. First, to gain for the American artist a just recognition for his talent in all branches of the fine arts; and, second, to interest and educate the public in the many benefits to be gained through an intelligent art appreciation.

"To this end the committee is stressing an internal and external policy. A careful inspection of paintings will be made by a jury before they are accepted as eligible for showing, and sculpture and work in black and white will be more in prominence than heretofore. It is expected that the show will include a thorough representation of the work of American artists in painting, sculpture, and etching.

"Externally, special attention is being given to the gaining of a national public interest in the exhibition. Aside from the support of the railroads, it is planned to enlist the aid of the daily, weekly, and monthly press, the radio, large commercial institutions, and politically prominent figures."

Blake and Shonin

"Mokujiki Shonin," sculptor priest of Japan, who lived about 120 years ago, and whose works have been practically rediscovered by Muneyoshi Yanagi, professor of philosophy from Senchu University, Tokyo, was the subject of a public lecture at the Honolulu Academy of Arts.

The real identity of "Mokujiki Shonin" or "The Vegetarian" has never been learned by the Japanese people. According to Prof. Yanagi he had the same kind of spirit that William Blake, the mystic poet had. It is the healthy sanity of these two men that he admires.

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A Review of the Field in Art Education

Tact in Art

Winold Reiss, well known painter and designer, has been appointed assistant professor of mural painting at the New York University College of Fine Arts. Professor Reiss will introduce several new elements into the teaching of mural painting, not the least of which will be diplomacy and tact—qualities evidently somewhat scarce in the now famous Rockefeller Center controversy when an unsuccessful attempt was made to introduce a portrait of Lenin on a wall technically owned by America's richest man.

"Mural painters," states Professor Reiss, "should keep in mind that, after all, it is the other fellow who owns the wall. Sometimes the owner of the wall has some very definite ideas of what he wants or what he does not want. It is not the artist's function to be arbitrary. If the owner's ideas are not artistic or in keeping with the space and location of the proposed mural, the painter should try to bring him around to an aesthetic viewpoint by indirection. Sometimes this can be accomplished in such a manner that the owner will not be aware that his ideas have been changed."

"You can't tell a man in so many words that his taste is terrible and expect him to like yours. Sometimes it is wise to make sketches after the building owner's ideas—or what is more common, after the ideas of the building owner's wife—and then by suggesting gradual changes bring the design into harmony with the surroundings."

Professor Reiss predicts a renaissance of mural painting in America as soon as building on a large scale is resumed: "Architects had reached a point just before the crash where they were cooperating closely with mural painters and interior architects. Such cooperation on the part of architects is absolutely necessary to any development of mural painting, because the architect must leave space in his designs for the muralists to work. Builders, too, are beginning to recognize the necessity for beauty in their works, just as automobile manufacturers have discovered. For a long time it was not unusual for a builder to approve an expenditure of \$500,000 or more for a change in the plumbing design but to refuse an appropriation of a tenth that amount for a beautiful mural."

Among the media in which Reiss' students will have an opportunity of working will be a combination of cement and mosaics. Various colors and textures of cement are used for the broad flat surfaces of the murals, and colored mosaics for the details. The combination, according to the painter, is less expensive,

is easier to clean, and has more freedom for large areas than some of the older techniques. Professor Reiss plans to have his students work in greater than life size, because "students of mural painting cannot get the essential feeling of mural perspective from the ordinary classroom sketches. The true feeling and atmosphere can only come from training in large scale drawing."

Professor Reiss is a native of Karlsruhe, Baden, Germany. He studied at the Kuntsgewerbe Schule and at the Royal Academy of Fine Arts in Munich. He came to America in 1913, and is perhaps best known here for his paintings of American Indians, of which he has made a specialty. His decorations are to be found in the Hotel Alamac, New York, the Hotel St. George, Brooklyn, and in Rumpelmayer's in the St. Moritz Hotel.

Syracuse Scholarships

Twelve scholarships in fine and commercial art were awarded at the commencement exercises of the College of Fine Arts, Syracuse University, in June.

The seniors so honored were: Harry Nuse, Augusta Hazard Fellowship in Painting; Mildred Damon, Hiram Gee Fellowship; Virginia Dixon, Graduate Scholarship in Painting; Alan Hermes, Graduate Scholarship in Painting; Mildred Birchard, Leavenworth Sophomore Painting Award; James Alexander, Eloise Nottingham Freshman Painting; Adeline Adams, Leavenworth Sophomore Design Prize; Avis Brooks, Graduate Scholarship in Design; Michael Dolas, Leavenworth Illustration Junior Award; Margaret Holton, Graduate Scholarship; Elizabeth Hopkins, Graduate Scholarship Public School Art; Helen Henry, Graduate Scholarship Interior Decoration.

An art competition for entering students held during July resulted in awards to the following: Full scholarship (\$300), Saul Coleman; half scholarships (\$150 each), William Spierer, Sophie Fuller, Jean Chubbuck, Sara E. Anthony. Each scholarship is good for the full four year college term providing the holder maintains a "C" average.

Miriam Haas of Buffalo won the State Health Poster Contest, which entitled her to a \$300 scholarship.

Birren, Chicago Artist, Dies

Joseph P. Birren, founder and first president of the Alumni Association of the Art Institute of Chicago, died in a Milwaukee hospital on Aug. 5. He was born in Chicago in 1865, and attended night school at the Art Institute from 1896 to 1899. Mr. Birren served as president of the Alumni Association from 1911, when he organized it, until 1914.

Schools and Dealers

The British Board of Education maintains and encourages many art schools all over England. It has been criticized within the art trade for training each year some 50,000 men and women to be artists. This, the dealers argue, tends not to increase demand but to depress prices. The board in its report for 1932, just issued, emphasizes another point of view, which is that the "standard of culture" resulting from the art schools is advancing. It says:

"A retrospect over ten years would make this very apparent. It follows that the effort made for art education is not unfruitful. An art school makes a good 'finishing school,' and may give its members a range of knowledge, a respect for workmanship and a degree of taste (though 'taste' is a dangerous word), in many cases not easily attainable by other means. The effects of this education, reacting on industry from the buying and the selling sides, will spread far beyond the actual production of works of art."

The Art Trade Journal comments as follows: "In other words, we are asked to look upon the art school as a training centre for buyers of good taste, and inasmuch as the art dealer is the tradesman whose wares appeal to good taste more than do those of any of his competitors, such training should have a valuable influence on the coming generation. If the board can be persuaded to develop the art schools more along such 'culture-training' lines, it will receive generous support and praise from the fine art trade. But just as man cannot live by bread alone so the trade cannot live on buyers with good taste alone; the buyers must have good bank balances as well, but it is to the other departments of education that we must look to supply the wherewithal for these!"

Stone City Growth

The Stone City Art Colony at Stone City, Iowa, closed its 1933 season with a registration greatly in excess of last year. Due to this encouragement, the school plans to install many improvements for next year.

It is proposed to erect a number of cottages which will be modern in every respect. These cottages will vary in size and will accommodate one, two or three persons. Until now the school has been quartered partly in the old stone buildings which housed the workmen and officers of the quarry company which brought the town into existence and partly in old vans converted into studios. The directors also have under consideration the purchase of a fairly large tract of land nearby to be used for the erection of a large studio.

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A Review of the Field in Art Education

"Plastic Sociology"

California, for historical and cultural reasons, is a great deal closer to Mexico than any other section of the United States. Therefore the following consideration of Mexican mural art by Joseph A. Danysh, critic of the San Francisco *Argonaut*, entitled "Plastic Sociology," deserves consideration by the American art world. Mr. Danysh's comment was occasioned by an exhibition of paintings, drawings and mural designs by Alfred Ramos Martinez at the California Palace of the Legion of Honor, which, he said, "brings into focus an interesting phase of contemporary art."

"There is little doubt that the muralist's art, using the subject matter of the artist's contemporary social or political struggles, can become strong sociological propaganda. On the other hand, the muralist can, without pointing a moral, write in the language of great art the consummate achievements of a cultural epoch."

"That form of propaganda which employs the painter's media has run the gamut from blaring posters depicting the Boche atrocities to present-day large scale mural paintings designed to teach the illiterate masses of Mexico the potential glories of an indigenous Mexican culture."

"Giotto, Raphael, Tintoretto, Michelangelo, were never concerned with propagating any social or economic manifesto. They were creating new forms to sing the glories of a culture that had already produced a thousand Romanesque and Gothic monuments; that had absorbed into its own philosophy all of the conflicting ideology of the ancients; that had given birth to the music of Palestrina and Gregory; that by the fire of its own imagination, had already converted the Western world to its own thought and had found the courage to purge its own art expressions through the bonfires of Savonarola."

"The Mexicans, on the other hand, uncertain of their philosophy, as well as their cultural ancestry, are using the muralist's art to propound their own muddled axioms. They are making pleas and forecasts. Politician and painter are often confused to the detriment of both. Its greatest exponents, Rivera, Orozco, and Ramos Martinez, none of whom are completely agreed in their political, social or cultural aims for their country, are bending their individual talents to fit their particular totem."

"These are not without large artistic talents. Rivera has a facility for eclecticism which is astounding. In his recent New York exhibit one witnessed the ease with which he could adapt himself alternately to the thought and styles of Zuloaga, Picasso, Braque, Rousseau, Renoir, Goya, Cézanne, the primitives of his own country, and the Russian poster artists,

with little of his own personal conviction in any of them."

"Orozco is an undoubted genius, with a rare sense of color, a feeling for heroic pattern, and an ability to project these onto large architectural areas without the loss of his own personal quality, while Martinez finds his greatest expression in static decorative designs based upon what is to us in North America, a not very vital set of social symbols. Martinez's work is rich in its illustrations of the Mexican struggle, but only in a pictorial sense. At no time does it sob with the sorrows of oppression, or weep in the minor harmonies of the slave. It is, rather, a photographic statement of fact, with symbolized hope for the future."

"It is this social symbolism that has caught at the imagination of the followers of the Mexicans. It is doubtful if any of the work of this Mexican renaissance, with the exception of Orozco's, will fall into the category of great art after the heat of the immediate social issues depicted in them has subsided."

A Full and Busy Season

For its Fall term, which opens Sept. 28, the New School for Social Research, in New York, announces six courses in practical art and four courses of lectures on appreciation of art.

The practical items are: work courses in painting, oil and drawing by Camillo Egas; sculpture in wood and stone by Jose De Creeft; etching by Nat Lowell; enameling workshop by Harold Tishler; woodcutting and etching by Allen Lewis and a workshop in printing design and production by Joseph Blumenthal.

Lecturers in art include J. B. Neumann, who will give twelve talks on "Art Appreciation Comparisons, Similarities and Contrasts;" Ralph M. Pearson, who will conduct a course on "Experiencing Pictures," a thorough study of modern paintings and sculpture; Horace M. Kallen, who will hold a seminar in art and economics, which will consist of analyses and interpretations of the influence of modern economic life upon the status and significance of the arts and artists; and Elmer Adler, director of the Pynson Printers, who will bring an entirely new subject to the curriculum, "The History and Practice of Book Collecting," designed to give insight and direction in the formation of a special-interest library and to assist the amateur to assemble significant material relating to a subject of particular and personal interest.

In the Altogether

"This conception of unclad beauty," said Mr. P. Lapis Lazuli, "I call 'Colonial Costume.' I painted it at the nudist colony."

Pluck

When Alexander Archipenko came back East from his Summer of teaching at Mills College, Cal., he brought a story of heroism for art's sake that matches some of the best ones in history. It is told by the Chicago *Daily News* as follows:

"One of Archipenko's brightest pupils was a young man of about 20, with all the earmarks of having come down from the mountains. With no technical skill at all to start out with, this youth, in the six weeks, learned to model with real skill in the academic fashion. He was no 'primitive' trying to get by on impulse."

"The young man paid his tuition regularly, but after he had been coming to class for two or three weeks some of his fellow students accidentally discovered his financial status. He had dreamed for a long time in the mountains of being a sculptor. Year in and year out he had managed to save, by doing odd chores for neighbors and by raising an occasional calf or lamb or pig, the sum of \$30."

"With this fortune in his pocket he walked down from the mountains and into Archipenko's classroom. He paid his fee of \$3 a week without wincing. What his associates found out was that he had taken up his abode in a neighboring woods, under the sky, where he cooked meager meals over a little bonfire after the manner of tramps."

"A job helping around the studio was made for this Giotto, 1933 model, and Archipenko believes a genius is unfolding. The boy is to resume his studies in Archipenko's New York studios when necessary arrangements can be made."

Merchandising in Art

Merchandising in art is the broad, practical theme which will run through the widely varied courses offered by the Chicago Academy of Fine Arts during its 32nd school year, which will open on Sept. 5. In emphasizing this angle of art, timeliness, utilitarianism, persuasion, and distinctly individual creative effort will be stressed. Thus the student will find each of his commercial courses closely tied to the important professional standards of today.

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Le Roi Est Mort?

"It is not too absurd to speculate on the idea that painting as we know it is dead," says Joseph A. Danysh, art critic of the San Francisco *Argonaut*, in a rather disturbing article in which he expresses some views that are not atypical of one group of art analysts.

"Murals," he continues, "certainly are not a part of our native expression, although the present day marks a slight renaissance in that form of art, for our architecture has practically eliminated walls. Insofar as modern construction adheres to pseudo classical traditions, of course there will be occasional spots to decorate, but in the main, steel and glass buildings call for another kind of design.

"Easel painting is in somewhat the same plight. Picture galleries have basements full of oils and watercolors that will never see the light of day. Some of these are good, but many are useless flotsam whose obscurity is a kindness to humanity and to the pictures themselves.

"The greatest ages of art have been those in which the creating artist has been not only simply expressing himself, but has been fulfilling the cultural aims of his civilization. When the tomb was man's constant preoccupation, the Egyptians beautified that; when the church of the middle ages was the object of all existence great artists and thousands of craftsmen lent their genius towards making it beautiful. Landscapes, portraiture, still life, are a part of our cultural tradition, but it is questionable whether they are a part of our own culture.

"The machine has made tremendous inroads upon the consciousness of every man. It is the be all and end all of modern life. We are as preoccupied with it as the Egyptians were with their tombs, or the Christians of the middle ages with their God. Art, insofar as it impresses itself upon our life in our daily contact with it, must follow the paths of our concentration. We do not think in terms of art galleries but rather of autos, airplanes, and submarines. It is possible that later ages will look upon our fine arts as mere crafts, and upon our mass cultural expression, the machine and its accessories, as the true art of our civilization.

"Already easel painting is indirectly taking the form of a laboratory of design. Compare an advertisement layout in one of the smart magazines of today with the design of a similar journal of forty years ago. Far from being a truly creative art, it has nevertheless brought to the popular level in terms of the average man's perception concepts of design that have animated the whole modern movement in art. Industry has borrowed right and left from the fine arts. Sculptors, trained in academies of free design, are hired by automobile factories to lend their trained sense of form to the motor car. Gasoline stations are copying the international style in its fusion of function and design.

"Man's search for beauty is not an esoteric pastime indulged in by a few specialists. It is a universal longing that manifests itself in every walk of life. If the individual cannot reach the peaks of appreciation in the higher

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MISS AGNES MAYO, Secretary

ART PHOTOGRAPHY

The Studio School of

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realms of artistic expression, he will demand some interpretation of it into his own language. If the art salons are too remote from the average man's perception he will demand that its spirit and essence be translated into his terms. Great individual artistic expression may be found on the easel but its cultural significance finds application only in the world of everyday use. Ictinus' design for the Parthenon might conceivably have been more beautiful on paper than in stone, its proportions might have been even more beautiful in his mind, but Greek usage demanded a temple, and the Greek people demanded that it be beautiful, so that the building partakes as much of mass aspiration as of individual genius."

"Fashion Drawing"

In the last twenty years the standard of fashion drawing is said to have risen more quickly and made greater strides than any other branch of art. However, it has remained for Eliot Hodgkin, a British fashion artist, to make the first complete and exhaustive study in "Fashion Drawing," just published (New York; E. P. Dutton; \$6.00).

Mr. Hodgkin takes up the finest achievements in the field of fashion design, and in a conversational style discusses, in a most thorough manner, technique, commission, execution and reproduction, both for the instruction of the student and the general reader. There are forty-four full page reproductions in the book by such leading artists as Luza, Pagés, D. Rhys, B. B. de Monvel, Benigni, Mourgue and Erickson, whose works are frequently seen in leading fashion magazines—*Harper's Bazaar*, *Femina*, and *Vogue*.

The author remarks that there are two types of fashion drawing—drawing for the shops and drawing for the press—and says a knowledge of his capabilities and preferences must guide the beginner in deciding in which branch he is going to specialize. Drawing for a shop means illustrating a piece of merchandise for an advertisement or catalogue and must make a definite calculated effect, whereas drawing for the press, such as magazines and dailies, requires less detail and more originality.

Mr. Hodgkins concludes his very instructive book by saying that "for artists who can really draw fashions there is an endless demand, so long as magazines, newspapers and shops continue to exist."

Art Historians in Conclave

More than 1,000 art historians from Europe and America are expected to attend the 13th International Congress in Stockholm from Sept. 4 to 7. King Gustav will receive the delegates at a reception in the Royal Palace.

The United States delegates will include Millard Meiss, who will read a paper on Sienese painting; R. Goldwater, who will speak on Paolo Uccello; and Miss E. Seavers, who will discuss "The Sigurd Legend."

Ending the Course

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Great Calendar of U. S. and Canadian Exhibitions

MONTGOMERY, ALA.
Museum of Fine Arts—Sept.: Eleventh Circuit Exhibition (So. States Art League).

DEL MONTE, CAL.
Del Monte Art Gallery—Sept.: Paintings by California artists.

LAGUNA BEACH, CAL.
Laguna Beach Art Association—Sept.: Show by active members. Fern Burford Galleries—To Sept. 14: Laguna's Festival of the Arts.

LA JOLLA, CAL.
La Jolla Art Gallery—Sept. 2-29: Water colors. Hazel Kiefer.

LOS ANGELES, CAL.
Los Angeles Museum—Sept.: Museum's collections. Haley Galleries—Sept. 11-30: Newest canvases. Carl Oscar Borg: marines, William Ritschel. Foundation of Western Art—Sept.: Architectural exhibit of Country Houses and Gardens.

MORRO BAY, CAL.
The Picture Shop—Sept.: Work of local artists.

PALOS VERDES, CAL.
Palos Verdes Art Gallery—To Oct. 1: South American religious art XVIII and XVIII centuries (collection Dr. Angel Guido).

PASADENA, CAL.
Grace Nicholson Galleries—Sept.: Oriental paintings and objects of art.

SAN DIEGO, CAL.
Fine Arts Gallery—To Sept. 15: "Six Painters"; photographs by "F 64" Group; fine craftsmanship in silver and other metals; Old English and American furniture. Sept. 15-Oct. 15: Fine Arts Gallery permanent collection.

SAN FRANCISCO, CAL.
California Palace of the Legion of Honor—To Sept. 17: Memorial exhibit, paintings by Gardner Hale. To Sept. 30: Drawings, Dorothy Biddle. To Oct. 19: Work of George Biddle. Sept. 20-Oct. 18: Self-portraits, California artists. M. H. DeYoung Memorial Museum—To Sept. 19: African Bushmen paintings. To Sept. 24: Society of British Wood Engravers. To Sept. 25: Prints and drawings, Victoria Hutson; Wood engravings, Thomas Nascon. To Sept. 28: Wild flower studies, Ethel Wickes and Walter Loos. Art Center—Sept. 4-16: Paintings, Henry Sugimoto. Sept. 18-30: Drawings and sculpture, Elizabeth Z. Dougherty. Ansel Adams Gallery—Sept.: Exhibition of photographs.

SANTA BARBARA, CAL.
Faulkner Memorial Art Gallery—Sept.: Painting, sculpture and drawings, Archipenko.

DENVER, COLO.
Denver Art Museum—Sept.: Museum's collections.

NORWALK, CONN.
Silvermine Tavern Galleries—Sept.: Recent water colors, Leon Carroll.

WASHINGTON, D. C.
Library of Congress—Sept.: American Cabinet of Illustrators. National Gallery of Art (Smithsonian Institution)—Sept.: Gellatly Art Collection.

ATLANTA, GA.
High Museum of Art—To Sept. 15: Group exhibition of oil paintings and sculpture.

CHICAGO, ILL.
ART INSTITUTE—To Nov. 1: Century of Progress Exhibit of Art. Carson Pirie Scott Galleries—Sept.: Old Masters and contemporary paintings and water colors. Arthur Ackermann—Sept.: Group of small English paintings; aquatints in color of Chicago from 1833-1933. Chicago Galleries Association—To Sept. 15: Paintings of the Southwest by Oscar Berninghaus, E. Martin Hennings, Gerald Cassidy and wood blocks prints, Gustave Baumann. Sept.: Group of polychrome monotypes, Ellsworth Young; Chicago painters who have won prizes in the last 25 years. Chester H. Johnson Gallery—Sept.: Modern French paintings. Findlay Galleries—Sept.: Old and modern masters; 16 paintings by Chicago modernists selected by C. J. Bulliet; paintings by conservative Chicagoans. M. O'Brien Galleries—To Sept. 15: "Horse Show"; drawings, Paul Brown; wood carvings, Peter Giba; porcelain and plaster statuettes, Kathryn Wheeler. Increase Robinson Gallery—Sept.: Water colors of Century of Progress buildings, Sewell Johnson; paintings by Chicago artists. Sept. 16-Oct. 14: 100 new photographs by Edward Weston; water colors by Midwestern artists. Albert Rouiller Galleries—Sept.: Group of drawings, Georges Seurat, studies for oil paintings; prints, Rembrandt, Durer and Whistler. J. L. Art Gallery—Sept.: Art fans decorated with color photographs of famous artists.

INDIANAPOLIS, IND.
John Herron Art Institute—Sept.: Institute's collection.

RICHMOND, IND.
Palette Club—To Oct. 1: 9th Annual Summer exhibition.

NEW ORLEANS, LA.
Isaac Delgado Museum of Art—Sept. 2-27: Paintings, Elizabeth Eddy; Chinese drawings and Japanese prints (lent by Mrs. H. C. Ehrenfels) (Auspices Art Association of New Orleans).

KENNEBUNKPORT, ME.
Gordon Dunthorne's Marine's Mirror—Sept.: Woodcuts in color, Gustave Baumann and Jean Armitage.

BALTIMORE, MD.
Museum of Art—Sept.: Museum's collection.

BOSTON, MASS.
Museum of Fine Arts—Sept.: Museum's collection of paintings. Doll & Richards—Sept.: Selected paintings and water colors. Schervée Art Gallery—Sept.: Paintings, contemporary artists. Vose Galleries—Sept.: Old and modern masters.

CAMBRIDGE, MASS.
FOGG ART MUSEUM—Sept.: Museum's collections.

HINGHAM CENTER, MASS.
Print Corner—Sept.: Modern tendencies in prints.

PITTSFIELD, MASS.
Berkshire Museum—To Sept. 24: Loan exhibit paintings and sculpture from Berkshire County residents.

WORCESTER, MASS.
Worcester Art Museum—Sept.: Museum's collection.

MINNEAPOLIS, MINN.
Minneapolis Institute of Art—To Oct. 1: Landscapes, Robert Vonnoh; early American pressed glass; antique bags and pouches.

JACKSON, MISS.
Municipal Club Art Gallery—Sept.: Water colors, Nile J. Behncke; oils, Brooke Burwell.

KANSAS CITY MO.
Kansas City Art Institute—To Sept. 16: American painting since Whistler.

ST. LOUIS, MO.
City Art Museum—To Oct. 15: Annual American exhibition.

MANCHESTER, N. H.
Currier Gallery of Art—Sept.: Exhibit, American Water Color Society; portraits Wayman Adams; prints, etchings, lithographs and aquatints, by Argentine artists. Sept. 4-23: Soap sculpture.

NEWARK, N. J.
Newark Museum—Sept.: Modern American paintings; Jaehne loan collection of netsuke; arms and armor.

BROOKLYN, N. Y.
Brooklyn Museum—Sept.: Arms and Armor; Mohammedan art. To Sept. 18: Modern design.

BUFFALO, N. Y.
Albright Art Gallery—To Sept. 17: Paintings and sculpture, Buffalo Society of Artists; paintings, sculpture and engravings from permanent collection.

NEW YORK CITY, N. Y.
Metropolitan Museum of Art (Fifth Ave. & 82nd St.)—Sept.: Plant Forms in ornament; lace shawls of the XIXth century. Ackermann & Son (60 East 57th St.)—Sept.: English sporting prints. Argent Galleries (42 West 57th St.)—Sept.: Group show by members of the Nat'l Assoc. of Women Painters and Sculptors.

Averell House (142 East 53rd St.)—Sept.: Sculpture and garden accessories. Belmont Galleries (576 Madison Ave.)—Permanent: Old Masters. Brummer Gallery (65 East 57th St.)—Sept.: Old Masters. Carnegie Hall Art Gallery (164 West 57th St.)—Sept.: Group exhibition by members. Cnle Art Galleries (688 Lexington Ave.)—Permanent: Paintings of American and foreign schools. Ralph M. Chait (600 Madison Ave.)—Sept.: Ancient Chinese bronzes. Leonard Clayton Gallery (108 East 57th St.)—Sept.: Watercolors, lithographs and etchings. Contemporary Arts (41 West 54th St.)—Sept.: Landscapes and flowers. Cronyn & Lowndes Galleries (11 East 57th St.)—Sept.: Contemporary oils, water colors and prints. Ehrlich Galleries (36 East 57th St.)—Sept.: Paintings by Old Masters. Ferargil Galleries (68 East 57th St.)—Sept.: Selected paintings, sculpture and prints. Gallery 144 West 13th Street—Sept.: Choice examples of living art. Pascal M. Gatterdam (145 West 57th St.)—Sept.: Contemporary American paintings. G. R. D. Studio (9 East 57th St.)—To Sept. 15: Paintings G. R. Dick. Grand Central Art Galleries (15 Vanderbilt Ave.)—Sept.: Founders' exhibition. Grand Central Art Galleries—Fifth Avenue Branch (6th Ave. & 51st St.)—Sept.: Selected paintings, sculpture and prints. Jacob Hirsch (30 West 54th St.)—Sept.: Egyptian, Greek, Roman, Medieval and Renaissance works of art. Theodore Kohn & Son (608 Fifth Ave.)—Sept.: Abstractions in oil by Burgoyne Diller. John Levy Galleries (1 East 57th St.)—Sept.: Old Masters. Midtown Galleries (559 Fifth Ave.)—Sept.: Selected paintings and prints. Metropolitan Galleries (730 Fifth Ave.)—Sept.: Old Masters. Midtown Galleries (559 Fifth Ave.)—Sept.: Group Show. Much Galleries (108 West 57th St.)—Sept.: Contemporary Americans. Morton Galleries (137 East 57th St.)—Sept.: Oils, water colors and etchings by Americans. Museum of Modern Art (11 West 53rd St.)—Sept.: Loan exhibit of paintings. Newhouse Galleries (578 Madison Ave.)—To Sept. 8: Paintings of birds, Karl Plath. Public Library (42nd St. & 5th Ave.)—Sept.: "Winter" an exhibition of prints; bookplates. Seligmann Club (47 Fifth Ave.)—To Oct. 8: Annual Summer exhibit. Jacques Seligmann (3 East 51st St.)—Permanent: Tapestries, paintings and sculpture. Schultheis Galleries (142 Fulton St.)—Permanent: Exhibition of works of art by American and foreign schools. E. & A. Silberman (32 East 57th St.)—Sept.: Old Masters and objects of art. E. Weyhe (794 Lexington Ave.)—Sept.: Modern New York views. Valentine Gallery (69 East 57th St.)—Sept.: Selected French paintings.

SYRACUSE, N. Y.
Syracuse Museum of Fine Arts—Sept.: Permanent collections.

CINCINNATI, O.
Cincinnati Art Museum—Sept.: Permanent collections.

CLEVELAND, O.
Cleveland Museum of Art—Sept.: Museum's collection of paintings.

COLUMBUS, O.
Gallery of Fine Arts—Sept.: Permanent collection.

TOLEDO, O.
Toledo Museum of Art—Sept.: Permanent collection.

NEW HOPE, PA.
Phillips Mill—Sept.: Memorial exhibit, portrait and landscape paintings, E. Sloan Bredin.

PHILADELPHIA, PA.
Pennsylvania Museum of Art—To Sept. 15: Exhibition of sculpture organized by Fairmount Park Art Association. Art Alliance—Sept. 18-30: Water colors, Paul C. Hoffmaster. Sept.



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NEWPORT, R. I.
Art Association of Newport—Sept. 7-21: Water color paintings, Tonita Pena of San Ildefonso Pueblo (Amelia White Collection).

PROVIDENCE, R. I.
Rhode Island School of Design—To Sept. 10: Flowers in Art.

DALLAS, TEX.
Dallas Public Art Gallery—Sept.: Permanent collection.

SEATTLE, WASH.
Seattle Art Museum—Sept.: Museum's collection of paintings and sculpture.

MADISON, WIS.
Madison Art Gallery—Sept.: Contemporary Oil paintings.

MILWAUKEE, WIS.
Milwaukee Art Institute—Sept.: Permanent collection.

Where to Show

[Societies, museums and individuals are asked to co-operate in making this list and its data complete.]

Los Angeles, Cal.

PRINT MAKERS SOCIETY OF CALIFORNIA—Annual International Print Makers Exhibition, at the Los Angeles Museum, March 1-31, 1934. Closing date for entries, Feb. 7. Closing date for entry cards, Feb. 1st. Open to all. Media: Any graphic medium except monotype. No exhibition fee. Awards: gold, silver and bronze medals. Address for information: Print Makers Society of California, 45 So. Marengo Ave., Room 12, Pasadena, Cal.

AMERICAN FEDERATION OF ARTS—Second "Fifty Color Prints of the Year," to be circulated by the American Federation of Arts. Opening and closing dates not announced. Closing date for entries and entry cards, Nov. 4. Open to any print makers in the United States and Canada. Media: Any graphic medium in color except monotype. Exhibition fee, \$2 (in case no prints accepted \$1 refunded). No prizes. Address for information: Print Makers Society of California, 45 So. Marengo Ave., Room 12, Pasadena, Cal.

LOS ANGELES MUSEUM—15th Annual Exhibition by Painters and Sculptors, at the Los Angeles Museum. Spring dates not decided. Closing date not decided. Open to any American artist. Media: oil painting and sculpture. No exhibition fee. Address for information: Miss Louise Upton, Asst. Curator, Los Angeles Museum, Exposition Park, Los Angeles, Cal.

CALIFORNIA WATER COLOR SOCIETY—13th Annual Exhibition of Water Colors, at the Los Angeles Museum, Oct. 5 to Nov. 12. Closing date for entries, Sept. 27. Closing date for entry cards, Sept. 27. Open to any artist (Club fee of \$5.00 if accepted). Media: water colors. Prizes and awards not decided. Address for information: Miss Louise Upton, Asst. Curator, Los Angeles Museum, Exposition Park, Los Angeles, Cal.

Chicago, Ill.

HOOSIER SALON—10th Annual Hoosier Salon, at the Marshall Field Picture Galleries, Chicago, Jan. 27 through Feb. 10, 1934. Closing date for entries, Jan. 10. Closing date for entry cards, Jan. 12. Open to Indiana-born artists, those receiving art education in the state, residents of the state for more than one year, artists who have left the state but who resided there five years or more. Exhibition fee, \$5. Media: oils, water colors, sculpture, pastels, etchings, wood blocks. Large number of prizes, amounts not announced. Address for information: Hoosier Art Gallery, 811 W. Wacker Drive, Room 724, Chicago.

New York, N. Y.

AMERICAN WATER COLOR SOCIETY—67th Annual Exhibition of the American Water Color Society, at the American Fine Arts Building, 215 W. 57th St., Nov. 2 through Nov. 19. Entries received on Oct. 26 only, at 210 W. 58th St. Out of town exhibitors should deliver

works to their New York agents at an early date. Open to all. Exhibition fee to non-members, \$1 for each entry label. Media: water colors and pastels not previously exhibited in New York. Awards: Society's silver medal of merit; purchase prizes: Lloyd C. Griscom, \$150; William Church Osborn, \$150; William Adams Delano, \$100; George A. Zabriskie, \$250. Address for information: The Secretary, American Water Color Society, 215 West 57th St., New York.

NATIONAL ACADEMY OF DESIGN—109th Annual Exhibition of the N. A. D., at the American Fine Arts Building. Opening date not set, closing date April 15, 1934. Receiving dates for entries, Feb. 26 and March 1. Open to members and non-members. Media: oils and sculpture and black and whites, not previously exhibited in New York. No exhibition fee. Prizes and awards: Thomas B. Clark, \$300; Julius Hallgarten prizes, \$300, \$200, \$100; Altman prizes, \$1,000 and \$500; Isaac N. Maynard, \$100; Saltus Medal of Merit; Ellen P. Speyer Memorial, \$300; Adolph and Clara Obrig, \$500. Address for information: Mrs. H. B. Brown, Registrar, National Academy of Design, 215 West 57th St., New York.

SOCIETY OF AMERICAN ETCHERS—18th Annual Exhibition, at the National Art Club, 15 Gramercy Park, Nov. 28 to Dec. 26. Closing date for entries, Nov. 4. Closing date for entry cards, Oct. 21. Open to all artists in the metal plate medium. Media: etching, dry-point, aquatint, mezzotint, color prints. Entry fee, \$1. Prizes: Mrs. Henry F. Noyes, \$50; Kate W. Arms Memorial, \$25; John Taylor Arms, \$25. Address for information: Margaret B. Hays, 63 Brookview Ave., Bridgeport, Conn.

Philadelphia, Pa.

PHILADELPHIA SOCIETY OF ETCHERS—Seventh Annual Exhibition, at the Newman Galleries, Phila., opening Oct. 30, and at the Grand Central Art Galleries, N. Y. opening Dec. 5. Closing date for entries, Oct. 15, at the society's Philadelphia address. Open to all print makers. Media: all metal plate media. Exhibition fee to non-members, \$1. Address for information: Hortense Ferne, Sec., Philadelphia Society of Etchers, Fuller Building, 10 South 18th St., Phila.

PENNSYLVANIA ACADEMY OF THE FINE ARTS—129th Annual Exhibition of Oil Paintings and Sculpture, at the Pennsylvania Academy, Jan. 28—March 18. Closing date for entries, Jan. 6. Closing date for entry cards, Jan. 5. Open to all American artists. Media: oils and sculpture. Awards to be announced later. Address for information: John Andrew Myers, Sec., Pennsylvania Academy of the Fine Arts.

PENNSYLVANIA ACADEMY OF THE FINE ARTS—31st Annual Philadelphia Water Color Exhibition, at the Pennsylvania Academy, Nov. 5—Dec. 10. Closing date for entries, Oct. 11. Entry cards until Oct. 6. Open to all. Media: water colors, pastels, black and whites, wood block prints. Awards: Philadelphia Water Color Prize, Dana Water Color Gold Medal, Eyri Gold Medal, Pennell Medal. Address: John Andrew Myers, Sec., Penn. Academy.

PENNSYLVANIA ACADEMY OF THE FINE ARTS—31st Annual Exhibition, Pennsylvania Society of Miniature Painters, at the Pennsylvania Academy, Nov. 5—Dec. 10. Closing date for entries, Oct. 21; entry cards to Oct. 7. Open to all. Media: water color on ivory. Awards: Bronze Medal of Honor, McCarthy Prize. Address: John Andrew Myers, Sec., Penn. Academy.

Royal Academy Honors Ives

Reginald Grenville Ives, who two years ago was the center of a controversy when he submitted paintings of Venice done with the aid of photography to the Royal Academy, has been elected an A. R. A. The works were subsequently withdrawn and Mr. Ives protested that he was unaware of the regulation against painting over photographs—a method which Millais used.

ARTISTS' MATERIAL ASSOCIATION

President : Charles T. Bainbridge,
20 Cumberland Street, Brooklyn.
Vice President : Charles Schneider,
123 West 69th St., New York
Secretary and Treasurer : S. Scavuzze,
122 East 42nd St., New York

In July, 1931, a group of men interested in the manufacture and sale of artists' material met in New York and formed an association to foster a code of ethics for the betterment of their business conditions and to safeguard the interests of the artist.

The Artists' Material Association, Inc., has developed new life under the present administration in Washington. It is sponsoring a national association of artists' material and drawing supply dealers and manufacturers for the purpose of co-operating with the National Recovery Administration in preparing a code for the trade. Cities where chairmen have been appointed and chapters are being formed are Baltimore, Philadelphia, Boston, Pittsburgh, St. Louis, Cleveland, Cincinnati, Detroit, Chicago, Denver, Fort Worth, Houston, Tulsa, Los Angeles, San Francisco, Seattle and Portland, Ore.

The parent New York association pending the formation of the national group will prepare and present a code for the metropolitan area. All dealers becoming members of the National Association will be entitled to free membership in the Artists' Material Association, Inc., of New York for the balance of 1933.

A Dangerous Nude

The weekly *News Letter* of the Art Institute of Chicago says that the cubist painting, "Nude Descending the Staircase," by Marcel Duchamp, in the Century of Progress Art Exhibition, is "exciting a great deal of comment. When it is explained that the object the artist had in painting the picture was simply to suggest downward movement, the work may be better understood. Duchamp had a nude model repeatedly walk down the staircase until he realized a certain movement of line and form. He attempted to interpret this movement with numberless vertical lines, interrupted at certain points and diverted into angles corresponding to the bending of the neck, to the movement of the hips and to the bending of the knees. One must study the picture carefully to discover any semblance to the human form, and even then the majority fail to recognize any similarity.

"One visitor, after studying the picture for some time, turned to another painting on the opposite wall, entitled 'Danger on the Stairs,' in which a large snake is seen wriggling down a hall staircase. 'There!' he exclaimed, 'that's a real nude coming down the stairs; not a stitch of clothing on and ready for trouble.'"

Buyers' Guide to THE ART DIGEST'S Advertisers

Addresses Will Be Found in Advertisements. Firms listed here will be glad to send announcements or catalogues to readers on request.

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PROFESSIONAL LEAGUE****WOMEN'S ACTIVITIES****National Director: Florence Topping Green,
104 Franklin Avenue, Long Branch, N. J.****AMERICAN ART AND THE WOMEN OF AMERICA****Answers**

Below are printed the answers to the twelve sets of questions constituting the test on American art offered by the Woman's Department of THE ART DIGEST. The prize winners will be announced in the 15th October number.

First Set (Oct. 1, 1932)—1. Benjamin West, 1738-1820. 2. The Royal Academy, London. 3. John Singleton Copley (1737-1815). 4. Charles Willson Peale. 5. Gilbert Stuart, 1755-1828. Born, Rhode Island. Entered University of Glasgow when he was fifteen; was financed by a Scotchman who recognized his artistic ability. After his patron's death, Stuart returned to America. Five years later he went to England and was invited by West to live in his home and receive free instruction. He was very successful, his style was all his own, he never signed his paintings and he was a sure, rapid worker. His finest portraits are the three of Washington which he painted on his return to America. He was considered America's greatest and best early portrait painter. 6. Robert Fulton, inventor of steamboats (1765-1815). 7. Gilbert Stuart. Unusual technique because his hand shook. 8. Thomas Sully. "Boy with Torn Hat." Dr. Rush. 9. Samuel F. B. Morse. Telegraph. 10. New York University. 1832.

Second Set (Oct. 15, 1932)—1. Thomas Doughty. 2. William Morris Hunt, 1827-29. George Inness, 1825-94; John La Farge, 1835-1910. 3. Inness, Martin and Wyant, then Ranger, Williams, Dessar, Daingerfield, Murphy, Crane, Foster Ryder, Davis and others. 4. Gifford, Sartain, Low, Chase, Twachtman and Thayer. 5. George de Forest Brush 1855. 6. Abbott Thayer. 7. Winslow Homer. 8. Thomas W. Dewing. 9. Genre. 10. Benjamin West and Edwin A. Abbey.

Third Set (Nov. 1, 1932)—1. Gilbert Stuart. Unfinished because he wished to retain it in his possession. Considered popularly the best representation of Washington. He made more than 80 replicas of it. 2. Hudson River School. This group painted nature as they found it in the region of the Hudson River. 3. Patience Lovell Wright. Wax. 4. Henrietta Johnson, 1720. 5. Rembrandt Peale. "Porthole Washington." 6. Currier & Ives. 7. Frederick Remington. 8. Idyllic, sentimental versions of some homely subject. 9. Charles Willson Peale. 10. John Singer Sargent.

(Wertheimer family, rich but unknown, his portraits immortalized them.)

Fourth Set (Nov. 15, 1933)—1. Paul Bartlett. 2. Chevalier of Legion of Honor. 3. "Civic Virtue." Male figure with feet twined with women and snakes. Criticized because of lack of chivalry toward woman. 4. "Bacchante." MacMonnies. 5. Gutzon Borglum. 6. General Lee, Stone Mountain. Old Trail Driver, San Antonio, Texas. 7. George Gray Barnard. 8. George Gray Barnard. 9. Cyrus Edwin Dallin. 10. Lorado Taft.

Fifth Set (Dec. 1, 1932)—1. Jay Hambidge. 2. Arthur B. Davies. 3. "The Wonders of Work." 4. "The Gentle Art of Making Enemies." Because of his quarrel with Ruskin. 5. Jonas Lie. 6. Barry Faulkner. 7. Barry Faulkner. 8. Mary Cassatt. 9. Gari Melchers. 10. Augustus Saint Gaudens. "Diana." Formerly on top of tower of old Madison Square Garden.

Sixth Set (Dec. 15, 1932)—1. Lorado Taft. 2. George Bellows. 3. Abbott Thayer. 4. John La Farge. 5. Thomas Moran. 6. Childre Haslam. 7. William J. Glackens. 8. F. K. Frieseke. 9. Mother and Child. 10. Ten American Painters.

Seventh Set (Jan. 1, 1933)—1. Trumbull's "Battle of Bunker Hill." 2. Named after Etienne de Silhouette. Economy and to obtain an instant effect. 3. Elihu Vedder. 4. Edwin Austin Abbey. 5. John W. Alexander. 6. John Singer Sargent. 7. Edwin R. Blashfield. 8. Gilbert Stuart. 9. George Inness. 10. Painting stained glass windows and decorative painting in churches.

Eighth Set (Jan. 15, 1933)—1. Duncan Phyffe. William Savery. 2. Paul Revere. 3. Haviland. 4. Art Centre. Art Alliance. 5. New York School of Applied Design, Woman's Art School, Cooper Union, Pratt Institute of Brooklyn. 6. Berea College, Berea, Ky. 7. Museum of Northern Arizona, Flagstaff. Woman's National League for Justice to Indians. 8. Stiegel. 9. Sandwich. 10. Massachusetts.

Ninth Set (Feb. 1, 1933)—1. Copley Square, Boston, named for John Singleton Copley. 2. Chester Beach. 3. "Ideals." "Mrs. Purves." 4. Eugene Field. 5. Edward McCartan. Wynken, Blynken and Nod, Sugar Plum tree, statues of two children sleeping, angel with butterfly wings strewing flowers. 6. James Earle Fraser. 7. The Sioux chief, "Iron Tail."

[Continued on page 31]

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A national organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists.

AMERICAN ART DAY CENTURY OF PROGRESS, CHICAGO

September 1, 1933

The Governor of Illinois appointed Mrs. Albion L. Headburg, Illinois State Chairman of the American Artists Professional League, to head the committee of arrangements for American Art Day, Sept. 1st, at the Chicago Century of Progress. The National Executive Committee of the League appointed as its speaker delegates for this occasion, and for the other events preceding and succeeding it, Mrs. Florence Topping Green, Director of Women's Activities, Mr. Georg T. Lober of the National Executive Committee, Mr. George Pearce Ennis, Chairman of the National Regional Chapters Committee, and Mr. Albert T. Reid, National Vice-Chairman.

EVENTS SCHEDULED

This is neither definitive nor complete at the date that THE ART DIGEST goes to press.

Thursday, Aug. 31—Conferences at Illinois Host House, luncheon, entertainment.

Friday, Sept. 1, American Art Day.—Public meeting at Illinois Host House. Speakers: Mrs. Green: "N. R. A. for American Women in Art."

Mr. Lober: "Let Us Have a Great League of the American People For American Art."

Saturday, Sept. 2, Lincoln Program.—Luncheon at Illinois Host House, Speakers:

Mr. Lober: "Lincoln in Sculpture."

Mrs. Green: "Lincoln in Painting."

Dinner at International House, Speakers:

Mrs. Green: "Local Beauty Spots."

Mr. Lober: "Better Design in Public Memorials."

Sunday, Sept. 3,—with Dudley Crafts Watson, Art Institute. Luncheon with conferences. Dinner, Speakers:

Mrs. Green: "American Church Art by American Artists and Craftsmen."

Mr. Lober: "American Sculpture Cast and Carved in America."

Monday, Sept. 4.—Luncheon at Chicago Women's Club. American Artists Professional League topics and membership extension. At this meeting Mrs. Green will announce that the National Executive Committee voted at its August, 1933, meeting to award paintings for the states making the best showing in membership growth in the opinion of the National Executive Committee between Sept. 1, 1933 and Jan. 1, 1934, each State Regional Chairman to set up its claim for consideration by the National Executive Committee, the awards to be announced and made at the Annual Meeting of the League, in New York, at the end of January, 1934.

Answers

[Continued from page 30]

8. James Earle Fraser. 9. Victory on top of the world, spiked crown of Statue of Liberty. Reverse side, shield of U. S. A. 10. Houdon.

Tenth Set (Feb. 15, 1933)—1. Laura Gardin Fraser. 2. Robert Aitkin. 3. Laura Gardin Fraser. 4. Anna Coleman Ladd. 5. Puritans and Quakers. 6. Study of the nude and from antique casts. 7. Janet Scudder. 8. Brenda Putnam. 9. "Sea Horse Sun Dial," "Water Lily Baby," Memorial in Rock Creek Cemetery.

Eleventh Set (March 1, 1933)—1. "When Twilight Comes," Hovsep Pushman. "Peace at Night," Bruce Crane. 2. "Indian Summer." 3. Leif Ericsson. A Stirling Calder. 4. Harry Lewis Raul. 5. Thomas Hart Benton. 6. Wayman Adams. 7. Washington Memorial Arch, Pennsylvania. 8. Henry Bacon. 9. Cram, Goodhue, Ferguson. 10. Heins, LaFarge, Cram.

Twelfth Set (March 15, 1933)—1. Augustus Saint Gaudens. 2. "Lincoln," "Farragut," Rock Creek Memorial. 3. Tomb of Napoleon. 4. Elizabeth Nourse. 5. "Mother and Child." 6. George Elbert Burr. 7. James A. McNeill. Whistler. 8. Joseph Pennell. 9. Mary Cassatt. 10. Coast Survey Office, Washington.

In Line with NRA

"I shall have to shorten my hours of labor," said Mr. P. Lapis Lazuli, the painter, looking modest. "The code provides that beauty operators may only work forty-eight hours a week."

THE ART DIGEST present without bias the news and opinion of the Art world.

A Lionel Walden Memorial

Paintings representing various periods and styles in the career of the late Lionel Walden were gathered together from various sources in Honolulu for the memorial exhibit of his work held there in August at the Academy of Arts.

Mr. Walden was an internationally famous artist, noted for his unusual marines, who chose to make Hawaii his home and became one of the leaders in fostering the arts within the territory.

Beginning as a student of Carolus Duran, Mr. Walden won his first honorable mention in Paris in 1888 and after that time became a winner of innumerable prizes in art exhibits both in America and on the continent. He was a Chevalier of the Legion of Honor.

Kidnapped

To our neighbor on the north belongs the latest wrinkle in the kidnapping racket. On April 27 sixteen paintings were stolen from the annual exhibition of the Montreal Art Association, which gave out their value as \$15,000. Now the thieves have returned one of the canvases, a work by Marc Aurele Fortin of Montreal, mutilated beyond repair, with the threat that unless they are redeemed at 25 per cent of their value, the rest of the pictures will be treated in the same manner.

The "deal" now awaits the offices of "contact men," and Montreal is wondering if the kidnappers are indigenous amateurs or the real thing from the states "vacationing" in Canada and with a mood for mixing business and pleasure.

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Charles H. Davis, Young at 78, Passes On



Charles H. Davis.

Charles Harold Davis, noted landscape painter whose views of New England's fields and skies brought him honors such as seldom fall to the lot of a contemporary artist, died at his home in Mystic, Conn., August 7, from ailments due to his advanced age. He was 78.

Beginning in 1886 with the gold medal of the American Art Association and ending in 1928 with the first Logan prize of \$1,000, his scores of medals and prizes included awards from practically all major national exhibitions in the United States. Although the dean of the Mystic Art Colony and a national academician since 1906, Mr. Davis was regarded by his fellows as having an unusually youthful viewpoint. A choice anecdote concerns his rebuke to an artist of 30 for "painting like an old man."

Mr. Davis was born in Amesbury, Mass., Jan. 7, 1856, the son of James H. Davis. He studied for three years at the Boston Museum School and afterwards received instruction under Boulanger and Lefebvre in Paris, where he remained to exhibit for ten years. His work is represented in America's greatest museums—the Metropolitan, the Corcoran Gallery, Carnegie Institute, the Boston Museum of

Fine Arts, the National Gallery, the Pennsylvania Academy of the Fine Arts, the Art Institute of Chicago, the Worcester Art Museum, Rhode Island School of Design, the Los Angeles Museum, the Butler Art Institute, the Syracuse Museum, the City Art Museum of St. Louis, the Minneapolis Art Institute and the Hackley Art Gallery. He was a member of the Society of American Artists, the Copley Society, the Lotos Club, the National Art Club and the American Federation of Art.

"Charles H. Davis," said the New York Times, "had all but attained the venerable four-score. And yet in writing about him it is impossible to summon a vision other than that of youth. . . . In his art he occupied a position thoroughly his own. No one else in America, or in the world, painted landscapes as he painted them. Roughly, his manner might be pigeonholed as a kind of impressionism, though he was far indeed removed from the theories and performances of what we technically refer to as 'impressionism.'"

"He fashioned his compositions with reticence and great economy of means. I do not recall any project in paint that could be said even to suggest the grandiose, although some of the cloud pageants, for which he was famous, were majestic in the beauty of their wind-tossed or serenely brooding architecture. For the most part Davis contented himself with humble glimpses of field and lane; with hillsides across which those omnipresent stone walls of the Northern Connecticut countryside ramble so engagingly. . . . What this artist strove always to set down was truth—the truth of nature's subjective mood, so to speak. . . ."

"Charles H. Davis will be missed, gravely and deeply. He is gone. But his art remains to us. And at its best, this art has made a secure place for itself in what we are proud to call the American School."

Violet Allyn Storey, a poet of words, paid the following beautiful tribute to Davis, a poet of paint, in the Times:

*He was the painter of New England's fields,
He who had roamed the world from East
to West;*

*And now, in this quiet place he glorified,
His body finds its rest.*

*He was the painter of New England's skies;
One intimate with Heaven's mysteries;
And now, in the swift dawn of a new day,
His soul is one with these!*

Realism

That America likes realism is the inference drawn from this Summer's experience of the Marshall Field Galleries in Chicago. A collection of snow pictures by Ivan Choultsa, the Russian, was hung in June. At first the crowd was normal, then it began to grow, and at the end of the month the show was extended another week. When taken down, the visitors continued to come, clamoring to see the display of "life like" snow and expressing great disappointment. Especially from Florida, Mississippi and all points South, they flocked in. The galleries put the paintings up again, and they will stay on view probably until the Century of Progress exposition is over.

"All day," writes C. J. Bulliet in the Chicago Daily News, "visitors mill around in the room devoted to the glistening snow, and apparently they go back and tell their neighbors about it, for when the next Mack tour

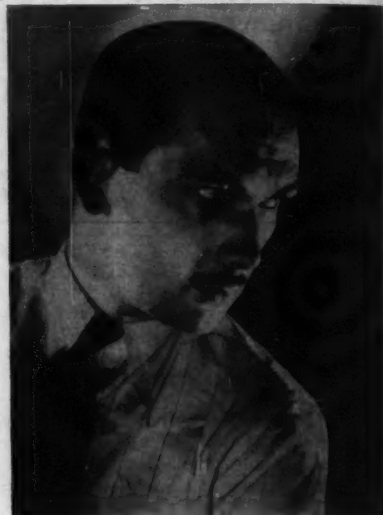
comes to town the second floor of the huge store is picturesquely dotted with soft-throated southern girls asking, 'Whew do you all have the snow picture?'"

"Choultsa prides himself on painting as the 'old masters' did—painters who did cherries so realistically that the birds would come and peck at them, or who painted a fly on a canvas that a rival painter would try to shoo away.

"A room hung with Choultsa's pictures needs no artificial refrigeration on the hottest day. You have to be lacking wholly in imagination if you don't feel an agreeable chill as you walk into the gallery, and if you are particularly imaginative you have to be careful that you don't get your ears or your nose frostbitten.

"The gallery attendants have extinguished the overhead lights, so that the Choultsa room is in comparative darkness, and then lighted strongly each individual picture. This greatly enhances the glitter of the snow."

Hatching an Eagle



Charles T. Coiner.

Charles T. Coiner, art director of N. W. Ayer & Son, artist, and widely-known commercial designer, is the creator of the Blue Eagle of the NRA. He was formerly a student at the Chicago Academy of Fine Arts and at the Art Institute of Chicago and has recently made special studies of design in Europe and Africa. Besides his specialized field, Mr. Coiner is known as a landscape painter of American subjects and has exhibited at the Pennsylvania Museum, the Pennsylvania Academy, the Montross Galleries in New York, the Art Institute of Chicago and the Cincinnati Museum. Recently he was commissioned by the Pennsylvania Museum to plan an exhibition showing the most recent developments in American industrial design.

As art director for the Ayer agency, Coiner has been responsible for the layout and illustration of the advertising of many nationally known products. He has also been active in designing products and their packages and has, in his own words, worked on designs for "everything from airplane interiors to bath mats."

Two Edged!!!

Romance has woven a scabbard for the historical "Damon Samurai Sword," which is now being exhibited at the Honolulu Academy of Arts. As a token of friendship to a shipwrecked Japanese sailor, it was presented to the Rev. Samuel C. Damon by Manjiro Nakahama in 1860. Nakahama was one of five Japanese sailors rescued from a sea disaster by an American captain. While in California and Hawaii—after his shipwreck—he learned the English language and was befriended by the Rev. Mr. Damon, who made it possible for him to return to his native land.

This was at the time that Commodore Perry was being received in Japan. Because of Nakahama's acquired proficiency in English, he was used as an interpreter for the Emperor on the occasion of Perry's visit. His gratitude to the Rev. Mr. Damon increased with his honors, culminating in the gift of the sword.

The weapon was forged by Kanefusa in the village of Saki 470 years ago. Last year it was sent back to Japan by the Damon family to be refurbished. This work was done in the shop of a direct descendant of Kanefusa in Saki. In Japan the son follows in the footsteps of the father, more so than in the Occident. The famous sword is two edged!

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